

1

00:00:04,333 --> 00:00:08,266
SETH MEYERS: A HERO IS
WHO WE ALL WISH WE WERE

2

00:00:08,366 --> 00:00:11,566
IF WE DIDN'T HAVE OUR OWN
PERSONAL LIMITATIONS.

3

00:00:11,666 --> 00:00:15,400
SARAH JESSICA PARKER: A HERO
IS DEFINED BY THEIR DEEDS

4

00:00:15,500 --> 00:00:17,133
AND NOT THEIR WORDS.

5

00:00:17,233 --> 00:00:19,100
VENUS WILLIAMS: SOMEONE WHO
DOESN'T ALWAYS DO

6

00:00:19,200 --> 00:00:21,066
THE EASY THING.

7

00:00:21,166 --> 00:00:23,000
WYNTON MARSALIS: SOMEONE WHO IS
ABLE TO UNDERSTAND

8

00:00:23,100 --> 00:00:25,133
MANY THINGS
AND PUT THEM ALL TOGETHER

9

00:00:25,233 --> 00:00:28,166
AND SHOW UNBELIEVABLE GRACE
UNDER PRESSURE.

10

00:00:28,266 --> 00:00:30,300
AND YOU LIKE HEROES
BECAUSE?

11

00:00:30,400 --> 00:00:32,100
THEY SAVE THE DAY.

12

00:00:32,200 --> 00:00:33,100
THEY SAVE THE DAY, YES.

13

00:00:37,400 --> 00:00:38,966
HI, EVERYONE.
I'M MEREDITH VIEIRA,

14
00:00:39,066 --> 00:00:42,033
AND WELCOME
TO "THE GREAT AMERICAN READ."

15
00:00:42,133 --> 00:00:43,400
WE'RE ON A QUEST
TO DISCOVER THE NATION'S

16
00:00:43,500 --> 00:00:44,566
BEST-LOVED NOVEL,

17
00:00:44,666 --> 00:00:47,766
AND YOUR VOTES ARE POURING IN

18
00:00:47,866 --> 00:00:50,233
ON SOCIAL MEDIA,
VIA TEXT MESSAGE,

19
00:00:50,333 --> 00:00:51,600
AND AT PBS.ORG.

20
00:00:51,700 --> 00:00:54,933
HONESTLY, THIS BOOK
CHANGED MY LIFE.

21
00:00:55,033 --> 00:00:55,700
I LOVE IT JUST BECAUSE
IT WAS ONE

22
00:00:55,800 --> 00:00:57,900
OF THE FIRST BOOKS
THAT I READ

23
00:00:58,000 --> 00:00:59,900
THAT MADE ME WANT
TO BE A WRITER.

24
00:01:00,000 --> 00:01:02,100
JUST A REALLY INSPIRING BOOK.

25
00:01:02,200 --> 00:01:04,566
VIEIRA: OUT OF THE 100 BOOKS
IN THE COMPETITION,

26
00:01:04,666 --> 00:01:07,233
WE'VE DISCOVERED THAT MANY

OF YOUR FAVORITES CENTER

27

00:01:07,333 --> 00:01:11,366
AROUND INSPIRING HEROES.

28

00:01:11,466 --> 00:01:15,866
MAN: CHRISTOPHER IS
THE ULTIMATE UNEXPECTED HERO.

29

00:01:15,966 --> 00:01:20,066
WOMAN: I BELIEVE
THAT WINSTON SMITH IS A HERO.

30

00:01:20,166 --> 00:01:21,900
GEORGE LOPEZ: CHARLOTTE
IS A HEROINE

31

00:01:22,000 --> 00:01:25,066
BECAUSE SHE IS WHAT
A FRIEND REALLY IS--

32

00:01:25,166 --> 00:01:26,633
THERE TO HELP.

33

00:01:26,733 --> 00:01:28,366
VIEIRA: THERE'S NOTHING
MORE AMERICAN

34

00:01:28,466 --> 00:01:30,566
THAN A CLASSIC
COMIC BOOK SUPERHERO,

35

00:01:30,666 --> 00:01:33,766
BUT YOUR VOTES INDICATE
THAT WHEN IT COMES TO NOVELS

36

00:01:33,866 --> 00:01:37,366
YOU PREFER YOUR HEROES
RELATABLE.

37

00:01:37,466 --> 00:01:38,833
MAN: WE WANT TO READ STORIES

38

00:01:38,933 --> 00:01:41,866
ABOUT PEOPLE WHO ARE LIKE US.

39

00:01:41,966 --> 00:01:44,366

ROTHMAN: IT'S NOT
INTERESTING TO WATCH

40
00:01:44,466 --> 00:01:46,033
SOMEONE WHO'S
WAY BETTER THAN YOU

41
00:01:46,133 --> 00:01:47,700
JUST DO STUFF THAT'S WAY BETTER
THAN WHAT YOU COULD DO

42
00:01:47,800 --> 00:01:49,666
FOR THE DURATION OF A BOOK.

43
00:01:49,766 --> 00:01:52,233
ISRAEL: READING
ABOUT EVERYDAY HEROES,

44
00:01:52,333 --> 00:01:53,866
IT GIVES US HOPE,
AND I THINK IT LETS YOU KNOW

45
00:01:53,966 --> 00:01:56,000
THAT YOU'RE NOT ALONE
IN THE GOOD FIGHT.

46
00:01:56,100 --> 00:02:00,000
VIEIRA: YOU'RE ALSO FASCINATED
BY TRAGIC HEROES

47
00:02:00,100 --> 00:02:01,733
WHO FACE INSURMOUNTABLE ODDS.

48
00:02:01,833 --> 00:02:04,700
I DON'T THINK SOMEBODY
HAS TO SUCCEED

49
00:02:04,800 --> 00:02:07,666
IN ORDER TO BE CALLED A HERO.

50
00:02:07,766 --> 00:02:09,166
YOUNG: I THINK ALL HEROES
ARE IN SOME WAY TRAGIC.

51
00:02:09,266 --> 00:02:14,200
HEROES WE'RE DRAWN TO HAVE
THIS ELEMENT OF PERSEVERING

52
00:02:14,300 --> 00:02:15,566
BUT ALSO OF STRUGGLE,

53
00:02:15,666 --> 00:02:16,666
AND THAT STRUGGLE
AND WHERE THEY END UP

54
00:02:16,766 --> 00:02:20,400
MAKES THEM FOR US
MORE BELIEVABLE.

55
00:02:20,500 --> 00:02:23,566
VIEIRA: AND MANY OF YOUR
FAVORITES ARE UNLIKELY HEROES.

56
00:02:23,666 --> 00:02:25,400
MAN: I THINK DON QUIXOTE'S
ONE OF THE GREAT HEROES

57
00:02:25,500 --> 00:02:28,100
IN LITERATURE,
AND IGNATIUS J. REILLY

58
00:02:28,200 --> 00:02:31,400
IS FOLLOWING IN HIS FOOTSTEPS.

59
00:02:31,500 --> 00:02:34,266
VIEIRA: TONIGHT, WE EXAMINE
THE TITLES YOU'VE CHOSEN

60
00:02:34,366 --> 00:02:35,600
THAT FEATURE HEROIC CHARACTERS

61
00:02:35,700 --> 00:02:39,366
ON "THE GREAT AMERICAN READ."

62
00:02:53,566 --> 00:02:56,566
WELCOME BACK
TO "THE GREAT AMERICAN READ."

63
00:02:56,666 --> 00:02:58,500
I'M HERE
AT THE LIBRARY OF CONGRESS,

64
00:02:58,600 --> 00:03:01,533
WHICH HOUSES PRINTED MATERIALS
FROM AS FAR BACK

65

00:03:01,633 --> 00:03:03,233

AS THE YEAR 770,

66

00:03:03,333 --> 00:03:06,100

BUT BEFORE BOOKS EVEN EXISTED,

67

00:03:06,200 --> 00:03:07,700

THERE HAVE BEEN LEGENDS

68

00:03:07,800 --> 00:03:10,100

OF VALIANT MEN AND WOMEN

WHO SAVE THE DAY

69

00:03:10,200 --> 00:03:11,700

OR AT LEAST TRY TO,

70

00:03:11,800 --> 00:03:13,633

AND YOUR VOTES CONFIRM

THAT WHEN IT COMES

71

00:03:13,733 --> 00:03:18,933

TO OUR FAVORITE BOOKS,

AMERICA LOVES A HERO.

72

00:03:19,033 --> 00:03:20,400

BUT WHAT MAKES A HERO?

73

00:03:20,500 --> 00:03:22,500

WHY DO THEY BRING US

SUCH COMFORT,

74

00:03:22,600 --> 00:03:24,500

AND HOW DO THEY INSPIRE US

75

00:03:24,600 --> 00:03:26,700

TO BECOME OUR BEST SELVES?

76

00:03:31,600 --> 00:03:33,433

MAN: ONE OF THE ABSOLUTELY

CRUCIAL THINGS

77

00:03:33,533 --> 00:03:36,033

ABOUT HERO STORIES

AND ABOUT HEROISM IS

78

00:03:36,133 --> 00:03:39,466
THAT IT REALLY TEACHES US
SOMETHING ABOUT OURSELVES.

79
00:03:39,566 --> 00:03:40,833
THE STORIES THAT WE PICK

80
00:03:40,933 --> 00:03:42,466
AND THE CHARACTERS
THAT WE HOLD UP,

81
00:03:42,566 --> 00:03:46,566
THEY REALLY SHOW US
WHAT WE VALUE AS A SOCIETY.

82
00:03:46,666 --> 00:03:49,500
YOUNG: I THINK WHEN WE
HEAR HEROES OR SEE THEM

83
00:03:49,600 --> 00:03:52,900
OR READ ABOUT THEM,
WE THINK ABOUT QUALITIES

84
00:03:53,000 --> 00:03:54,966
WE WISH WE HAD
OF COURAGE, STRENGTH,

85
00:03:55,066 --> 00:03:58,133
FORTITUDE, BRAVERY.

86
00:03:58,233 --> 00:04:00,800
VIEIRA: MANY OF THE BOOKS
THAT ARE TRENDING FOCUS

87
00:04:00,900 --> 00:04:02,200
ON ORDINARY PEOPLE,

88
00:04:02,300 --> 00:04:04,700
WHO WHEN PUSHED RISE UP
TO THE EXTRAORDINARY.

89
00:04:04,800 --> 00:04:08,833
WHAT IS IT ABOUT THESE
EVERYDAY HEROES THAT WE LOVE?

90
00:04:08,933 --> 00:04:11,566
YOUNG: I THINK WE'RE DRAWN
TO THAT EVERYDAY QUALITY.

91

00:04:11,666 --> 00:04:14,166
WE BOTH SEEK IT IN OURSELVES,
AND ALSO WHEN WE SEE IT,

92

00:04:14,266 --> 00:04:16,766
WE LIKE TO CELEBRATE IT.

93

00:04:16,866 --> 00:04:20,700
I'M TRYING TO THINK OF WHAT
THE CONTRASTING SCENARIO IS.

94

00:04:20,800 --> 00:04:22,866
LIKE, SUPERMAN IS SPECIAL.

95

00:04:22,966 --> 00:04:24,033
HE'S FROM THIS SPECIAL PLANET,

96

00:04:24,133 --> 00:04:27,733
AND HE ONLY PRETENDS TO BE
A TOTALLY REGULAR PERSON.

97

00:04:27,833 --> 00:04:31,500
A MORE DEMOCRATIC CONCEPT IS
JUST A TOTALLY REGULAR PERSON

98

00:04:31,600 --> 00:04:33,633
WHO CAN RISE TO THE OCCASION
BECAUSE THAT'S

99

00:04:33,733 --> 00:04:36,166
THE AMERICAN CONCEPT.

100

00:04:36,266 --> 00:04:37,933
VIEIRA: ONE OF YOUR
FAVORITE TALES

101

00:04:38,033 --> 00:04:39,866
OF AN ORDINARY PERSON RISING UP

102

00:04:39,966 --> 00:04:42,733
IS THE BEST-SELLING TRILOGY
"THE HUNGER GAMES"

103

00:04:42,833 --> 00:04:44,566
BY SUZANNE COLLINS.

104

00:04:48,466 --> 00:04:51,333
THE SERIES TAKES PLACE
IN A DYSTOPIAN FUTURE,

105

00:04:51,433 --> 00:04:53,500
WHERE CHILDREN ARE FORCED
TO PARTICIPATE

106

00:04:53,600 --> 00:04:58,733
IN AN ANNUAL TELEVISED
FIGHT TO THE DEATH.

107

00:04:58,833 --> 00:05:00,233
THE NOVEL'S HERO
KATNISS EVERDEEN LIVES

108

00:05:00,333 --> 00:05:03,433
WITH HER MOTHER
AND YOUNGER SISTER

109

00:05:03,533 --> 00:05:05,866
IN A POOR COAL-MINING DISTRICT.

110

00:05:05,966 --> 00:05:08,800
WHEN HER SISTER IS SELECTED
FOR THE HUNGER GAMES,

111

00:05:08,900 --> 00:05:11,900
KATNISS VOLUNTEERS IN HER PLACE,

112

00:05:12,000 --> 00:05:13,700
ARMED WITH THE TOOLS
SHE HAS USED

113

00:05:13,800 --> 00:05:14,500
TO KEEP HER FAMILY ALIVE--

114

00:05:14,600 --> 00:05:18,166
COURAGE,
INTELLIGENCE, AND A BOW.

115

00:05:31,733 --> 00:05:35,166
WOMAN: "WITHOUT THINKING I PULL
AN ARROW FROM MY QUIVER..."

116

00:05:39,200 --> 00:05:42,166
"AND SEND IT STRAIGHT

AT THE GAMEMAKERS' TABLE.

117

00:05:42,266 --> 00:05:45,266

"I HEAR SHOUTS OF ALARM
AS PEOPLE STUMBLE BACK.

118

00:05:45,366 --> 00:05:49,000

"EVERYONE STARES
AT ME IN DISBELIEF.

119

00:05:49,100 --> 00:05:51,666

"THANK YOU FOR YOUR
CONSIDERATION, I SAY.

120

00:05:51,766 --> 00:05:52,500

"THEN I GIVE A SLIGHT BOW

121

00:05:52,600 --> 00:05:54,666

"AND WALK STRAIGHT
TOWARD THE EXIT

122

00:05:54,766 --> 00:05:58,033

WITHOUT BEING DISMISSED."

123

00:05:58,133 --> 00:06:00,700

THIS IS ONE
OF MY FAVORITE PASSAGES

124

00:06:00,800 --> 00:06:03,733

BECAUSE THIS IS THE MOMENT
WHERE YOU REALLY SEE

125

00:06:03,833 --> 00:06:08,500

THAT REVOLUTIONARY
BEHIND KATNISS.

126

00:06:08,600 --> 00:06:10,866

YOU SEE THIS DEFIANCE,

127

00:06:10,966 --> 00:06:13,033

AND YOU SEE THAT
SHE DOESN'T NEED

128

00:06:13,133 --> 00:06:16,733

THEIR PERMISSION TO SURVIVE.

129

00:06:16,833 --> 00:06:18,966

MY NAME IS MEGAN DEL PRIOR,

130

00:06:19,066 --> 00:06:21,766

AND MY FAVORITE BOOK IS
"THE HUNGER GAMES."

131

00:06:21,866 --> 00:06:25,833

I AM THE DIRECTOR
OF GOTHAM ARCHERY.

132

00:06:25,933 --> 00:06:27,133

THE WHOLE REASON
I EVEN APPLIED HERE

133

00:06:27,233 --> 00:06:29,733

WAS BECAUSE "THE HUNGER GAMES,"
READING THAT BOOK AND SAYING,

134

00:06:29,833 --> 00:06:33,066

"I WANT TO DO ARCHERY.
I WANT TO BE KATNISS FOR REAL."

135

00:06:33,166 --> 00:06:35,200

KOHEN: WHEN KATNISS GOES
INTO THE HUNGER GAMES,

136

00:06:35,300 --> 00:06:38,666

SHE MIGHT HAVE A KIND OF FEAR,
SHE MIGHT BE WORRIED,

137

00:06:38,766 --> 00:06:41,500

ALL THE KINDS OF THINGS
THAT NORMAL PEOPLE WOULD FEEL,

138

00:06:41,600 --> 00:06:44,433

BUT BECAUSE SHE HAS
THIS KIND OF SKILLSET,

139

00:06:44,533 --> 00:06:47,133

WE KNOW AS THE READER
THAT SHE HAS THE ABILITY

140

00:06:47,233 --> 00:06:50,500

TO COME OUT ON TOP AT THE END.

141

00:06:50,600 --> 00:06:53,033

MEGAN, VOICE-OVER:
FOR ME, ARCHERY IS A WAY

142
00:06:53,133 --> 00:06:57,166
TO BOTH SURVIVE
BUT ALSO TO BE INDEPENDENT

143
00:06:57,266 --> 00:07:01,633
AND SELF-SUFFICIENT.

144
00:07:01,733 --> 00:07:04,433
VIEIRA: MEGAN'S MOTHER READ
"THE HUNGER GAMES" FIRST

145
00:07:04,533 --> 00:07:07,400
AND IMMEDIATELY THOUGHT
OF HER DAUGHTER.

146
00:07:07,500 --> 00:07:08,966
WOMAN: MEGAN IS JUST NOT
YOUR TRADITIONAL

147
00:07:09,066 --> 00:07:10,466
OR TYPICAL GIRL.

148
00:07:10,566 --> 00:07:12,866
SHE'S THE DRAGON RIDER
AS OPPOSED

149
00:07:12,966 --> 00:07:14,633
TO, YOU KNOW,
THE PRINCESS BEING SAVED,

150
00:07:14,733 --> 00:07:17,700
SO I WAS LIKE,
"YOU GOT TO READ THIS."

151
00:07:17,800 --> 00:07:19,266
MEGAN: WHEN I FIRST PICKED UP
"THE HUNGER GAMES,"

152
00:07:19,366 --> 00:07:23,066
MY FATHER HAD JUST PASSED AWAY.

153
00:07:23,166 --> 00:07:24,633
VIEIRA: LIKE KATNISS EVERDEEN,

154
00:07:24,733 --> 00:07:26,866
MEGAN IS THE ELDEST

IN HER FAMILY

155

00:07:26,966 --> 00:07:28,500
AND LOST HER FATHER.

156

00:07:28,600 --> 00:07:30,500
FOR BOTH OF THEM,
THAT LOSS MEANT

157

00:07:30,600 --> 00:07:32,233
LIFE WOULD NEVER BE THE SAME.

158

00:07:32,333 --> 00:07:34,866
MEGAN: MY FATHER WAS LIKE
MY ROCK IN MY LIFE,

159

00:07:34,966 --> 00:07:37,200
AND KATNISS' FATHER
IS ALSO LIKE HER ROCK

160

00:07:37,300 --> 00:07:39,700
WHEN SHE'S YOUNGER,

161

00:07:39,800 --> 00:07:43,066
AND HE TEACHES HER A LOT
OF WHAT SHE KNOWS TO SURVIVE.

162

00:07:43,166 --> 00:07:47,400
DELILAH: THE MOTHER OF THE BOOK
HAD LOST HER HUSBAND.

163

00:07:47,500 --> 00:07:51,666
MOM WENT INTO HER OWN WORLD
AND WITHDREW,

164

00:07:51,766 --> 00:07:55,000
AND MEGAN UNDERSTANDS THAT
AND ROSE TO THE OCCASION

165

00:07:55,100 --> 00:07:56,966
TO LOOK AFTER HER SIBLINGS.

166

00:07:59,200 --> 00:08:02,566
MEGAN: IT WAS A STRUGGLE
TO CONTINUE TO LIVE

167

00:08:02,666 --> 00:08:04,900

REGULAR, DAY-TO-DAY LIFE,

168

00:08:05,000 --> 00:08:07,233

SO I TOOK ON THAT ROLE
OF BIG SISTER

169

00:08:07,333 --> 00:08:12,233

AND SOMETIMES MOM
AND SOMETIMES FUNNY CARETAKER.

170

00:08:14,200 --> 00:08:17,800

YOUNG: I THINK KATNISS
HAS HAD TO GROW UP EARLY.

171

00:08:17,900 --> 00:08:20,200

SHE'S SERVING ALMOST
AS A PARENT FIGURE

172

00:08:20,300 --> 00:08:23,700

TO HER LITTLE SISTER
BUT ALSO SHOWS HER BRAVERY.

173

00:08:23,800 --> 00:08:26,033

WOMAN: "AT SOME POINT,
YOU HAVE TO STOP RUNNING

174

00:08:26,133 --> 00:08:29,333

"AND TURN AROUND AND FACE
WHOEVER WANTS YOU DEAD.

175

00:08:29,433 --> 00:08:32,799

THE HARD THING IS FINDING
THE COURAGE TO DO IT."

176

00:08:32,900 --> 00:08:34,866

YOUNG: I THINK
"THE HUNGER GAMES" ARE POPULAR

177

00:08:34,966 --> 00:08:36,200

BECAUSE THEY EXPRESS
SOMEONE VULNERABLE,

178

00:08:36,299 --> 00:08:38,866

WHO BECOMES A HERO.

179

00:08:38,966 --> 00:08:42,500

WE ALL SOMETIMES FEEL CAUGHT UP
IN THINGS BEYOND OUR CONTROL,

180
00:08:42,600 --> 00:08:43,866
AND HOW DO WE DEAL WITH IT,

181
00:08:43,966 --> 00:08:45,633
AND I THINK IN THAT

182
00:08:45,733 --> 00:08:47,866
IS WHERE YOU SEE
THE BOOKS' POPULARITY?

183
00:08:47,966 --> 00:08:49,100
THEY'RE ALSO FUN TO READ.

184
00:08:49,200 --> 00:08:52,166
VIEIRA: "THE HUNGER GAMES" WAS
THE FIRST YOUNG ADULT NOVEL

185
00:08:52,266 --> 00:08:55,966
TO SELL MORE
THAN A MILLION E-BOOKS.

186
00:08:56,066 --> 00:08:57,900
MUCH OF THAT SUCCESS
CAN BE ATTRIBUTED

187
00:08:58,000 --> 00:08:59,966
TO KATNISS EVERDEEN'S APPEAL

188
00:09:00,066 --> 00:09:01,900
AS A NEW GENERATION
OF GIRL HERO

189
00:09:02,000 --> 00:09:04,900
THAT YOUNG ADULT READERS
ARE DRAWN TO--

190
00:09:05,000 --> 00:09:07,700
BOTH RELATABLE AND COMPLEX.

191
00:09:09,833 --> 00:09:13,100
MEGAN, VOICE-OVER:
KATNISS EVERDEEN IS BRAVE,

192
00:09:13,200 --> 00:09:16,766
SHE'S FIERCE,
BUT SHE'S STOIC...

193

00:09:19,666 --> 00:09:22,500
AND READING THAT BOOK
JUST KIND OF SHAPED

194

00:09:22,600 --> 00:09:24,433
AND HELPED ME FEEL
MORE CONFIDENT

195

00:09:24,533 --> 00:09:28,033
IN THESE CHARACTERISTICS
THAT I HAVE MYSELF.

196

00:09:28,133 --> 00:09:30,866
PLEASE VOTE FOR MY FAVORITE BOOK
"THE HUNGER GAMES."

197

00:09:30,966 --> 00:09:32,700
IT PROVES THAT
AGAINST ALL ODDS,

198

00:09:32,800 --> 00:09:35,833
NO MATTER WHERE YOU ARE,
WHAT SOCIAL CLASS YOU ARE,

199

00:09:35,933 --> 00:09:38,833
WHAT ETHNICITY YOU ARE,
WHAT GENDER YOU ARE,

200

00:09:38,933 --> 00:09:40,633
YOU CAN BEAT ALL OF THE ODDS.

201

00:09:44,966 --> 00:09:46,600
MAN: MOST OF THE PEOPLE
I WRITE ABOUT

202

00:09:46,700 --> 00:09:47,733
ARE EVERYDAY HEROES.

203

00:09:47,833 --> 00:09:50,600
I THINK THAT, YOU KNOW,
THE MOST POSITIVE THING

204

00:09:50,700 --> 00:09:53,566
ABOUT HEROIC CHARACTERS
IS IT JUST SAYS--

205

00:09:53,666 --> 00:09:56,366
IT'S NOT THAT WE NECESSARILY
CAN ALL GET TO THAT LEVEL

206
00:09:56,466 --> 00:10:01,000
AS MUCH AS
WE CAN UP OUR GAME.

207
00:10:01,100 --> 00:10:03,466
VIEIRA: AUTHOR JAMES PATTERSON
KNOWS A THING OR TWO

208
00:10:03,566 --> 00:10:06,000
ABOUT EVERYDAY HEROES.

209
00:10:06,100 --> 00:10:08,933
HIS DETECTIVE CHARACTER
ALEX CROSS IS THE STAR

210
00:10:09,033 --> 00:10:12,600
OF ONE OF THE MOST SUCCESSFUL
BOOK SERIES OF ALL TIME--

211
00:10:12,700 --> 00:10:15,633
24 AND COUNTING
SINCE THE FIRST BOOK,

212
00:10:15,733 --> 00:10:20,166
"ALONG CAME A SPIDER," IN 1993.

213
00:10:20,266 --> 00:10:22,000
PATTERSON: ALEX IS
A POLICEMAN, A DETECTIVE

214
00:10:22,100 --> 00:10:24,333
IN WASHINGTON, D.C.,

215
00:10:24,433 --> 00:10:26,600
BUT HE'S ALSO
AN INCREDIBLE FAMILY PERSON,

216
00:10:26,700 --> 00:10:28,400
AND HE'S BALANCING THAT.

217
00:10:28,500 --> 00:10:30,933
HE WORKS ON SOME
OF THE HARDEST CASES,

218

00:10:31,033 --> 00:10:32,800
AND D.C.'S A TOUGH TOWN.

219

00:10:32,900 --> 00:10:35,433
ALEX IS A REAL
FLESH-AND-BLOOD CHARACTER.

220

00:10:35,533 --> 00:10:38,100
HE'S COMPLEX,
AND HE SOLVES

221

00:10:38,200 --> 00:10:39,966
VERY GRISLY MURDERS FREQUENTLY,

222

00:10:40,066 --> 00:10:41,466
AND THAT HAS
AN EFFECT ON HIM,

223

00:10:41,566 --> 00:10:44,966
AND IT HAS AN EFFECT
ON HIS FAMILY.

224

00:10:45,066 --> 00:10:46,733
HI. I'M SHAQUILLE O'NEAL,

225

00:10:46,833 --> 00:10:51,433
AND MY FAVORITE BOOK TO READ
IS THE "ALEX CROSS" SERIES.

226

00:10:51,533 --> 00:10:53,366
HE'S A REAL-LIFE HERO.

227

00:10:53,466 --> 00:10:56,200
YOU KNOW, WHENEVER YOU CAN
SAVE SOMEONE'S LIVES

228

00:10:56,300 --> 00:10:58,733
OR, YOU KNOW, FIGURE OUT
INFORMATION THAT HELPS YOU,

229

00:10:58,833 --> 00:11:01,700
YOU KNOW, SOLVE A CRIME,

230

00:11:01,800 --> 00:11:03,633
DEFINITELY MAKES YOU A HERO.

231

00:11:03,733 --> 00:11:06,566
PATTERSON: WHEN I WRITE
THE BOOKS, I'M SOLVING A PUZZLE

232
00:11:06,666 --> 00:11:08,766
IN FIGURING OUT
WHAT THE STORY NEEDS TO BE,

233
00:11:08,866 --> 00:11:12,500
THE MYSTERY, HOW IT PROCEEDS,
THE TWISTS AND THE TURNS,

234
00:11:12,600 --> 00:11:16,000
AND ALEX MUST SOLVE
THE MYSTERIES.

235
00:11:16,100 --> 00:11:17,800
YOUNG: I THINK WE SPARK
TO EVERYDAY HEROES

236
00:11:17,900 --> 00:11:20,033
BECAUSE WE WISH TO BE THEM.

237
00:11:20,133 --> 00:11:22,233
WE CELEBRATE THE EVERYMAN,
THE EVERYPerson,

238
00:11:22,333 --> 00:11:25,333
AND YOU EVEN SEE THAT
IN MOMENTS OF GREAT TRAGEDY.

239
00:11:25,433 --> 00:11:28,000
9-11, I THINK YOU SEE
HOW PEOPLE ARE REALLY DRAWN

240
00:11:28,100 --> 00:11:31,833
TO FIREFIGHTERS
OR EMERGENCY WORKERS

241
00:11:31,933 --> 00:11:34,366
OR THE PEOPLE WHO WENT
BEYOND THEIR JOB.

242
00:11:34,466 --> 00:11:37,166
THEY RUSHED IN
WHERE ANGELS FEAR TO TREAD.

243
00:11:37,266 --> 00:11:38,800

PATTERSON: I THINK ONE
OF THE REASONS THAT PEOPLE

244
00:11:38,900 --> 00:11:40,700
LOVE THE SERIES IS

245
00:11:40,800 --> 00:11:43,600
THEY CAN IDENTIFY WITH WHAT
YOU HAVE TO DO FOR YOUR WORK

246
00:11:43,700 --> 00:11:44,966
AND THEN YOUR FAMILY LIFE.

247
00:11:45,066 --> 00:11:47,266
TURNER: "I KISSED MY GRANDMOTHER

248
00:11:47,366 --> 00:11:48,633
"ON THE WAY OUT
THE KITCHEN DOOR.

249
00:11:48,733 --> 00:11:51,333
"WE'VE DONE THAT
SINCE I WAS 8 YEARS OLD.

250
00:11:51,433 --> 00:11:52,733
"WE ALSO SAY GOODBYE

251
00:11:52,833 --> 00:11:55,433
"JUST IN CASE WE NEVER
SEE EACH OTHER AGAIN.

252
00:11:55,533 --> 00:11:57,866
"IT'S BEEN LIKE THAT
FOR ALMOST 30 YEARS,

253
00:11:57,966 --> 00:12:00,200
"EVER SINCE NANA MAMA
FIRST TOOK ME IN

254
00:12:00,300 --> 00:12:03,500
"AND DECIDED SHE COULD
MAKE SOMETHING OF ME.

255
00:12:03,600 --> 00:12:05,400
"SHE MADE A HOMICIDE DETECTIVE

256
00:12:05,500 --> 00:12:07,766

"WITH A DOCTORATE
IN PSYCHOLOGY,

257

00:12:07,866 --> 00:12:08,866

"WHO WORKS AND LIVES
IN THE GHETTOES

258

00:12:08,966 --> 00:12:11,933

OF WASHINGTON, D.C."

259

00:12:12,033 --> 00:12:14,600

PATTERSON: ALEX HAS TURNED
DOWN SEVERAL JOBS

260

00:12:14,700 --> 00:12:16,566

THAT WOULD MAKE HIM
A BIGGER PERSON

261

00:12:16,666 --> 00:12:17,933

IN THE DEPARTMENT.

262

00:12:18,033 --> 00:12:20,500

HE PREFERS TO WORK
WHERE HE GREW UP,

263

00:12:20,600 --> 00:12:22,800

WHERE HE CONSIDERS TO BE
A LOT OF PROBLEMS,

264

00:12:22,900 --> 00:12:26,133

AND I ADMIRE THAT ABOUT HIM.

265

00:12:26,233 --> 00:12:28,300

O'NEAL: MR. PATTERSON,
I'D LIKE TO SAY THANK YOU

266

00:12:28,400 --> 00:12:31,466

FOR ALLOWING ME TO STEP
OUT OF THE SHAQ CHARACTER

267

00:12:31,566 --> 00:12:32,733

AND BECOME ALEX CROSS,

268

00:12:32,833 --> 00:12:36,200

AND IF YOU EVER WANT TO DO A
BOOK AND CALL IT "SHAQ CROSS,"

269

00:12:36,300 --> 00:12:38,666
I'M IN.

270
00:12:38,766 --> 00:12:41,233
GET OUT THERE AND VOTE
FOR THE "ALEX CROSS" SERIES

271
00:12:41,333 --> 00:12:43,100
OR ELSE.

272
00:12:43,200 --> 00:12:44,266
VIEIRA: BE A HERO YOURSELF

273
00:12:44,366 --> 00:12:46,733
AND JOIN
THE GREAT AMERICAN READ.

274
00:12:46,833 --> 00:12:50,366
CHECK OUT ALL 100 TITLES
AT PBS.ORG.

275
00:12:50,466 --> 00:12:52,366
YOU CAN CAST YOUR VOTE
RIGHT THERE

276
00:12:52,466 --> 00:12:53,466
OR ON OUR FACEBOOK PAGE,

277
00:12:53,566 --> 00:12:58,433
ON TWITTER, VIA TEXT MESSAGE,
OR TOLL-FREE CALL.

278
00:12:58,533 --> 00:13:02,100
AMONG YOUR FAVORITE NOVELS
FEATURING ORDINARY HEROES,

279
00:13:02,200 --> 00:13:04,600
A NUMBER ARE SET
DURING SIGNIFICANT MOMENTS

280
00:13:04,700 --> 00:13:06,233
IN HISTORY,

281
00:13:06,333 --> 00:13:07,866
AND THAT IS CERTAINLY TRUE
OF "THE HELP"

282

00:13:07,966 --> 00:13:10,500
BY KATHRYN STOCKETT.

283
00:13:13,333 --> 00:13:15,366
THE BOOK IS SET IN MISSISSIPPI

284
00:13:15,466 --> 00:13:19,000
DURING THE 1960S
CIVIL RIGHTS ERA.

285
00:13:19,100 --> 00:13:21,733
AN AFRICAN-AMERICAN WOMAN
NAMED AIBILEEN

286
00:13:21,833 --> 00:13:23,666
PEELS BACK THE CURTAIN
ON WHAT IT'S LIKE TO WORK

287
00:13:23,766 --> 00:13:26,333
AS A HOUSEHOLD MAID.

288
00:13:26,433 --> 00:13:29,500
SHE REVEALS TO A YOUNG, WHITE
NEWSPAPER REPORTER

289
00:13:29,600 --> 00:13:31,433
THE HARSH WORKING CONDITIONS

290
00:13:31,533 --> 00:13:33,366
THAT SHE AND HER
FELLOW MAIDS FACE,

291
00:13:33,466 --> 00:13:36,633
PUTTING HERSELF
AT GREAT PERSONAL RISK.

292
00:13:36,733 --> 00:13:39,233
KOHEN: AIBILEEN IS TAKING
THIS ACTION ON BEHALF

293
00:13:39,333 --> 00:13:42,666
OF A MUCH BIGGER GROUP,
WHO DOESN'T HAVE

294
00:13:42,766 --> 00:13:44,200
THIS KIND OF VOICE, RIGHT,

295

00:13:44,300 --> 00:13:46,000
OR AN OPPORTUNITY
TO HAVE THEIR VOICE HEARD.

296
00:13:46,100 --> 00:13:48,433
I THINK THAT'S SOMETHING
THAT YOU GET HERE

297
00:13:48,533 --> 00:13:49,500
THAT REALLY MAKES
THIS STORY UNIQUE

298
00:13:49,600 --> 00:13:51,666
WHEN WE'RE THINKING
ABOUT ALL THE DIFFERENT

299
00:13:51,766 --> 00:13:53,233
HERO STORIES THAT
WE'RE TALKING ABOUT.

300
00:13:53,333 --> 00:13:56,800
WILLIAMS: "THE HELP" IS
ONE OF MY FAVORITE BOOKS.

301
00:13:56,900 --> 00:13:59,566
THESE KIND OF BOOKS
CAN BE CHALLENGING TO READ

302
00:13:59,666 --> 00:14:02,533
BECAUSE THIS IS REAL-LIFE STUFF.

303
00:14:02,633 --> 00:14:04,133
IT'S PAINFUL.
IT'S NOT JUST A STORY.

304
00:14:04,233 --> 00:14:06,800
IT'S THINGS
THAT HAPPENED TO PEOPLE,

305
00:14:06,900 --> 00:14:08,533
AND SO FOR ME,
IT CAN BE CHALLENGING,

306
00:14:08,633 --> 00:14:09,600
BUT I DO TRY TO CHALLENGE MYSELF

307
00:14:09,700 --> 00:14:12,266
TO ALSO READ THINGS

THAT ARE NOT SO PRETTY.

308

00:14:12,366 --> 00:14:16,400
WOMAN: "I WANT TO YELL SO LOUD
THAT BABY GIRL CAN HEAR ME

309

00:14:16,500 --> 00:14:18,700
"THAT DIRTY AIN'T A COLOR,

310

00:14:18,800 --> 00:14:20,900
"DISEASE AIN'T
THE NEGRO SIDE OF TOWN.

311

00:14:21,000 --> 00:14:23,700
"I WANT TO STOP
THAT MOMENT FROM COMING--

312

00:14:23,800 --> 00:14:25,900
"AND IT COME IN EVERY
WHITE CHILD'S LIFE--

313

00:14:26,000 --> 00:14:28,666
"WHEN THEY START TO THINK
THAT COLORED FOLKS

314

00:14:28,766 --> 00:14:30,733
AIN'T AS GOOD AS WHITES."

315

00:14:30,833 --> 00:14:34,000
HEROIC TALES OF PEOPLE
DURING THE CIVIL RIGHTS ERA

316

00:14:34,100 --> 00:14:37,133
MAKE SENSE TO ME BECAUSE
THAT WAS A WAR.

317

00:14:37,233 --> 00:14:39,466
IT WAS AN ALMOST CIVIL WAR,

318

00:14:39,566 --> 00:14:41,700
AND WE CELEBRATE WAR HEROES.

319

00:14:41,800 --> 00:14:45,400
THERE WAS BLOODSHED,
AND THERE WAS SACRIFICE

320

00:14:45,500 --> 00:14:50,200

AND ONE THAT THE FORCES
OF PROGRESS AND GOOD MADE

321

00:14:50,300 --> 00:14:51,833
SOME SERIOUS HEADWAY IN

322

00:14:51,933 --> 00:14:54,933
THAT MANY OF US ARE LIVING ON
THE DIVIDENDS OF NOW.

323

00:14:55,033 --> 00:14:57,833
IT'S A STORY
ABOUT HEROES AND WOMEN,

324

00:14:57,933 --> 00:14:59,900
AND I REALLY LIKE HAVING
THOSE ROLE MODELS

325

00:15:00,000 --> 00:15:03,333
AND SEEING PEOPLE TRIUMPH.

326

00:15:03,433 --> 00:15:05,500
HI. I'M VENUS WILLIAMS,
AND I AM ENCOURAGING YOU

327

00:15:05,600 --> 00:15:08,466
TO GET INVOLVED
IN THE GREAT AMERICAN READ.

328

00:15:08,566 --> 00:15:10,466
THERE ARE A LOT
OF GREAT BOOKS,

329

00:15:10,566 --> 00:15:11,900
AND IS ONE OF YOUR
FAVORITE BOOKS ON THE LIST?

330

00:15:12,000 --> 00:15:13,733
OR MAYBE FIND
A NEW FAVORITE BOOK?

331

00:15:13,833 --> 00:15:16,366
YOU NEVER KNOW.

332

00:15:16,466 --> 00:15:19,666
VIEIRA: ANOTHER CRUCIAL TIME
IN OUR HISTORY, THE COLD WAR,

333

00:15:19,766 --> 00:15:21,566

IS THE SETTING
FOR THIS NEXT NOVEL,

334

00:15:21,666 --> 00:15:25,466

FEATURING A HUGELY POPULAR
EVERYDAY HERO--

335

00:15:25,566 --> 00:15:27,800

CIA ANALYST JACK RYAN

336

00:15:27,900 --> 00:15:29,400

IN TOM CLANCY'S

337

00:15:29,500 --> 00:15:30,366

"THE HUNT FOR RED OCTOBER."

338

00:15:33,666 --> 00:15:35,500

THE STORY FOLLOWS THE DEFECTION

339

00:15:35,600 --> 00:15:37,766

OF ONE OF THE SOVIET NAVY'S
BEST SUBMARINE CAPTAINS

340

00:15:37,866 --> 00:15:40,333

TO THE UNITED STATES

341

00:15:40,433 --> 00:15:45,333

IN A STEALTH SUBMARINE
CALLED THE "RED OCTOBER."

342

00:15:45,433 --> 00:15:49,400

JACK RYAN IS CALLED IN
TO ASSIST THE U.S. GOVERNMENT

343

00:15:49,500 --> 00:15:50,800

BEFORE TENSIONS
WITH THE SOVIET UNION

344

00:15:50,900 --> 00:15:53,633

ESCALATE OUT OF CONTROL.

345

00:15:54,933 --> 00:15:56,833

BRICK: "THE PATH JACK RYAN

346

00:15:56,933 --> 00:15:59,666

"HAD CHOSEN WAS IN THE CIA.

347

00:15:59,766 --> 00:16:01,666

"THE AGENCY'S OFFICIAL MOTTO

348

00:16:01,766 --> 00:16:02,200

"WAS, THE TRUTH SHALL

349

00:16:02,300 --> 00:16:03,433

"MAKE YOU FREE.

350

00:16:03,533 --> 00:16:07,366

"THE TRICK, HE TOLD HIMSELF
AT LEAST ONCE A DAY,

351

00:16:07,466 --> 00:16:08,966

"WAS FINDING THAT TRUTH,

352

00:16:09,066 --> 00:16:11,433

"AND WHILE HE DOUBTED
THAT HE WOULD EVER REACH

353

00:16:11,533 --> 00:16:13,633

"THIS SUBLIME STATE OF GRACE,

354

00:16:13,733 --> 00:16:15,900

"HE TOOK QUIET PRIDE
IN HIS ABILITY TO PICK AT IT,

355

00:16:16,000 --> 00:16:19,633

ONE SMALL FRAGMENT AT A TIME."

356

00:16:19,733 --> 00:16:21,566

WHAT MADE THAT BOOK
SO COMPELLING TO PEOPLE

357

00:16:21,666 --> 00:16:23,533

WAS BASICALLY
THAT IT HUMANIZED THE SOVIETS,

358

00:16:23,633 --> 00:16:24,866

THAT IT HAD TWO HEROES.

359

00:16:24,966 --> 00:16:26,366

ONE WAS AN AMERICAN--
JACK RYAN--

360
00:16:26,466 --> 00:16:29,333
AND THE OTHER WAS
THE SOVIET SUBMARINE CAPTAIN.

361
00:16:29,433 --> 00:16:31,700
AND IN A WAY, IT WAS
SORT OF REASSURING TO THINK,

362
00:16:31,800 --> 00:16:33,300
"WELL, THERE'S GOOD PEOPLE
ON BOTH SIDES,

363
00:16:33,400 --> 00:16:34,400
SO WE'RE PROBABLY NOT
GONNA BLOW OURSELVES UP."

364
00:16:34,500 --> 00:16:37,633
VIEIRA: TOM CLANCY
WAS FASCINATED BY THE DETAILS

365
00:16:37,733 --> 00:16:38,633
OF SUBMARINE WARFARE,

366
00:16:38,733 --> 00:16:40,800
AND HE SENT A MANUSCRIPT
TO THE UP-AND-COMING

367
00:16:40,900 --> 00:16:43,633
NAVAL INSTITUTE PRESS.

368
00:16:43,733 --> 00:16:46,633
EDITOR-IN-CHIEF FRED RAINBOW
RECORDED AND SENT US

369
00:16:46,733 --> 00:16:48,933
THIS INSIDE STORY.

370
00:16:49,033 --> 00:16:51,166
I HAD THE OPPORTUNITY
TO TAKE THE FIRST CALL

371
00:16:51,266 --> 00:16:52,666
THAT ANYBODY HAD
FROM THE NAVAL INSTITUTE

372
00:16:52,766 --> 00:16:54,933
FROM TOM CLANCY.

373

00:16:55,033 --> 00:16:58,833
VIEIRA: CLANCY HAD METICULOUSLY
RESEARCHED HIS MANUSCRIPT,

374

00:16:58,933 --> 00:17:02,433
WHICH FEATURED DETAILS
ABOUT LIFE ON A NAVAL SUBMARINE

375

00:17:02,533 --> 00:17:03,633
THAT HAD NEVER BEEN REVEALED.

376

00:17:03,733 --> 00:17:06,300
RAINBOW: THE REAL CONCERN
FOR THE UNITED STATES NAVY WAS

377

00:17:06,400 --> 00:17:09,933
THAT WE WERE GIVING AWAY
CLASSIFIED INFORMATION.

378

00:17:10,033 --> 00:17:13,366
WE HAD SENT THIS TO A COUPLE
ACTIVE DUTY OFFICERS

379

00:17:13,466 --> 00:17:15,000
TO REVIEW THE MANUSCRIPT.

380

00:17:15,099 --> 00:17:17,533
THEY BELIEVED THE MANUSCRIPT
HAD TO BE CLASSIFIED.

381

00:17:17,633 --> 00:17:20,800
VIEIRA: THE NAVY ACTUALLY
CONDUCTED AN INVESTIGATION

382

00:17:20,900 --> 00:17:24,733
AND DETERMINED THAT THE NOVEL
CONTAINED NOTHING CLASSIFIED.

383

00:17:24,833 --> 00:17:26,566
RAINBOW: THE THING THAT
THEY DIDN'T EXPECT

384

00:17:26,666 --> 00:17:29,866
IS THAT TOM CLANCY WAS
A TREMENDOUS INTERVIEWER,

385

00:17:29,966 --> 00:17:31,866
AND THE PEOPLE HE INTERVIEWED
WERE PEOPLE WHO GOT

386
00:17:31,966 --> 00:17:34,333
THE OPPORTUNITY TO SERVE
ON U.S. SUBMARINES.

387
00:17:34,433 --> 00:17:38,566
PRESIDENT RONALD REGAN CALLED
THE BOOK "UNPUTDOWNABLE,"

388
00:17:38,666 --> 00:17:42,400
CATAPULTING IT
TO THE BESTSELLER LIST.

389
00:17:42,500 --> 00:17:44,800
"THE HUNT FOR RED OCTOBER"
WAS NOT ONLY A HUGE SUCCESS

390
00:17:44,900 --> 00:17:49,466
FOR CLANCY BUT ALSO
FOR THE ENTIRE U.S. NAVY.

391
00:17:49,566 --> 00:17:51,133
RAINBOW:
FOR THE VERY FIRST TIME,

392
00:17:51,233 --> 00:17:52,733
THE U.S. SUBMARINERS FELT GOOD.

393
00:17:52,833 --> 00:17:54,800
THEY HAD SWAGGER IN THEIR STEP.

394
00:17:54,900 --> 00:17:56,800
IT AFFECTED POSITIVELY
RECRUITMENT

395
00:17:56,900 --> 00:17:59,166
FOR THE SUBMARINE FORCE,

396
00:17:59,266 --> 00:18:02,700
AND AT THE SAME TIME,
THE SUBMARINE FORCE

397
00:18:02,800 --> 00:18:05,766
OF THE SOVIET NAVY
AT THE TIME WAS HURT

398
00:18:05,866 --> 00:18:09,233
BECAUSE ALL OF A SUDDEN THEY
KNEW AS HARD AS THEY COULD RUN

399
00:18:09,333 --> 00:18:11,900
THEY COULDN'T CATCH UP
TO THE U.S NAVY.

400
00:18:12,000 --> 00:18:14,633
VIEIRA: JACK RYAN IS
CLEARLY THE KIND OF HERO

401
00:18:14,733 --> 00:18:17,733
THAT MANY AMERICANS
WANT AND NEED EVEN TODAY.

402
00:18:17,833 --> 00:18:20,366
THE SERIES CONTINUES TO BE
ONE OF THE MOST POPULAR

403
00:18:20,466 --> 00:18:24,300
IN THE WORLD WITH 21 TITLES,
ALL OF THEM HITTING

404
00:18:24,400 --> 00:18:27,200
THE "NEW YORK TIMES"
BESTSELLER LIST.

405
00:18:27,300 --> 00:18:28,433
MAN: JACK RYAN IS
A THINKING MAN'S HERO,

406
00:18:28,533 --> 00:18:31,200
AND HE'S ONE OF THE REASONS
WHY "THE HUNT FOR RED OCTOBER"

407
00:18:31,300 --> 00:18:32,533
IS MY FAVORITE BOOK,

408
00:18:32,633 --> 00:18:34,366
AND I THINK EVERYONE
SHOULD READ IT.

409
00:18:34,466 --> 00:18:37,700
VIEIRA: IF YOU LOVE A BOOK,
TALK ABOUT IT AND VOTE FOR IT.

410

00:18:37,800 --> 00:18:39,033
YOU CAN VOTE ONCE A DAY
EVERY DAY

411

00:18:39,133 --> 00:18:43,266
AT PBS.ORG/GREATAMERICANREAD,

412

00:18:43,366 --> 00:18:45,400
AND REMEMBER TO
FOLLOW US ON SOCIAL

413

00:18:45,500 --> 00:18:50,133
ON FACEBOOK, INSTAGRAM,
AND PINTEREST.

414

00:18:50,233 --> 00:18:51,766
YOUR VOTES ARE COMING IN
FOR ANOTHER STORY

415

00:18:51,866 --> 00:18:54,400
OF EVERYDAY HEROES,

416

00:18:54,500 --> 00:18:57,033
THE YOUNG ADULT NOVEL
"THE GIVER."

417

00:18:58,766 --> 00:19:02,566
THIS NEWBERRY-AWARD-WINNING BOOK
BY LOIS LOWRY IS A SELECTION

418

00:19:02,666 --> 00:19:06,766
FOR THE NATIONALLY ACCLAIMED
FREE MINDS BOOK CLUB LOCATED...

419

00:19:06,866 --> 00:19:11,266
INSIDE THE D.C. JAIL.

420

00:19:11,366 --> 00:19:12,733
WOMAN: HOW'S EVERYBODY DOING?

421

00:19:12,833 --> 00:19:13,866
ALL RIGHT.
ALL RIGHT.

422

00:19:13,966 --> 00:19:15,266
YEAH?

423
00:19:15,366 --> 00:19:17,400
WOMAN, VOICE-OVER:
THE MAJORITY OF OUR MEMBERS

424
00:19:17,500 --> 00:19:19,733
DIDN'T GROW UP
WITH BOOKS IN THE HOME,

425
00:19:19,833 --> 00:19:21,433
AND SO WHEN THEY'RE
INTRODUCED TO IT,

426
00:19:21,533 --> 00:19:22,900
IT'S LIKE A WORLD
OPENS UP TO THEM

427
00:19:23,000 --> 00:19:26,466
THAT'S INCREDIBLE TO WITNESS.

428
00:19:26,566 --> 00:19:29,533
VIEIRA: "THE GIVER" CENTERS
AROUND 12-YEAR-OLD JONAS,

429
00:19:29,633 --> 00:19:32,333
WHO LIVES IN A SEEMINGLY
PERFECT SOCIETY

430
00:19:32,433 --> 00:19:33,866
CALLED THE COMMUNITY,

431
00:19:33,966 --> 00:19:36,633
WHERE MEMORIES AND FEELINGS
HAVE BEEN ELIMINATED.

432
00:19:36,733 --> 00:19:38,400
JONAS IS APPOINTED THE ROLE
OF THE RECEIVER,

433
00:19:38,500 --> 00:19:42,600
MAKING HIM THE ONLY ONE
TO RECALL ANY MEMORIES,

434
00:19:42,700 --> 00:19:43,700
GOOD OR BAD.

435
00:19:43,800 --> 00:19:46,866
HE EVENTUALLY DISCOVERS

THE COMMUNITY'S DARK SIDE

436

00:19:46,966 --> 00:19:49,433
AND TAKES A DARING STEP
TO SAVE A LIFE

437

00:19:49,533 --> 00:19:50,466
AND SEEK FREEDOM.

438

00:19:50,566 --> 00:19:52,733
WOMAN: OK. SO WHAT
DO WE ALL THINK
OF JONAS?

439

00:19:52,833 --> 00:19:54,033
MAN: HE WAS COURAGEOUS.

440

00:19:54,133 --> 00:19:56,766
HE WAS COURAGEOUS.
WHY DO YOU SAY THAT?

441

00:19:56,866 --> 00:20:00,600
WELL, AT FIRST, HE SEEMED TO BE
A PART OF THE COMMUNITY.

442

00:20:00,700 --> 00:20:02,333
THAT'S ALL HE KNEW,
BUT THEN IT SEEMED LIKE,

443

00:20:02,433 --> 00:20:05,166
ONCE HE GOT HIS JOB,
IT SEEMED THAT HE STARTED TO--

444

00:20:05,266 --> 00:20:06,766
WANTED TO SEE THINGS
DIFFERENT

445

00:20:06,866 --> 00:20:09,266
ONCE HE STARTED LEARNING
ABOUT COLORS

446

00:20:09,366 --> 00:20:11,633
AND MEMORIES
AND ASPECTS OF LIFE

447

00:20:11,733 --> 00:20:13,500
THAT HE DIDN'T GET
IN HIS WORLD,

448

00:20:13,600 --> 00:20:16,233
SO HE WANTED TO--LIKE,
HE WANTED TO START
VENTURING OFF.

449

00:20:16,333 --> 00:20:18,500
THAT'S WHAT IT
APPEARED TO ME.

450

00:20:18,600 --> 00:20:20,366
BOY: "JONAS WENT ON.

451

00:20:20,466 --> 00:20:21,733
"THINGS COULD BE DIFFERENT.

452

00:20:21,833 --> 00:20:23,566
"I DON'T KNOW HOW,

453

00:20:23,666 --> 00:20:26,333
"BUT THERE MUST BE SOME WAY
FOR THINGS TO BE DIFFERENT.

454

00:20:26,433 --> 00:20:27,833
"THERE COULD BE COLORS.

455

00:20:27,933 --> 00:20:30,333
"AND GRANDPARENTS, HE ADDED,

456

00:20:30,433 --> 00:20:31,833
"STARING THROUGH THE DIMNESS

457

00:20:31,933 --> 00:20:33,633
"TOWARD THE CEILING
OF HIS SLEEPINGROOM.

458

00:20:33,733 --> 00:20:38,400
AND EVERYBODY
WOULD HAVE THE MEMORIES."

459

00:20:38,500 --> 00:20:40,633
JONAS WAS A HERO.

460

00:20:38,500 --> 00:20:40,633
WOMAN: MM-HMM.

461

00:20:40,733 --> 00:20:42,466
THINK HE WAS A HERO.

462
00:20:42,566 --> 00:20:45,400
DO YOU THINK THAT YOU
COULD EXHIBIT SOME
OF THOSE QUALITIES?

463
00:20:45,500 --> 00:20:46,666
I DON'T SEE MYSELF
AS A HERO, THOUGH.

464
00:20:46,766 --> 00:20:51,466
ANYTHING HEROIC
THAT YOU'VE EVER DONE
OR CONSIDER HEROIC?

465
00:20:51,566 --> 00:20:52,833
UH...

466
00:20:52,933 --> 00:20:53,633
OR SOMETHING THAT YOU
WOULD LIKE TO DO.

467
00:20:53,733 --> 00:20:56,133
THERE WE GO.
OK.

468
00:20:56,233 --> 00:20:58,633
I'LL STRIVE
TO BE A HERO.

469
00:20:58,733 --> 00:21:00,533
I DON'T CONSIDER
MYSELF A HERO,

470
00:21:00,633 --> 00:21:05,033
BUT I THINK WHAT
I'M DOING NOW

471
00:21:05,133 --> 00:21:06,766
BY GETTING
THIS G.E.D.,
EDUCATING MYSELF.

472
00:21:06,866 --> 00:21:09,333
MM-HMM. OK.

473

00:21:09,433 --> 00:21:10,133
I'M GONNA BECOME
A HERO.

474
00:21:10,233 --> 00:21:12,333
THAT'S AWESOME.
THAT'S AWESOME.

475
00:21:12,433 --> 00:21:14,166
SO YOU DIDN'T HAVE
THE OPPORTUNITY BEFORE?

476
00:21:14,266 --> 00:21:16,200
NO. I AIN'T HAD
THE OPPORTUNITY
BEFORE.

477
00:21:16,300 --> 00:21:17,666
OK. SO NOW YOU'RE
TAKING ADVANTAGE OF THEM.
THAT'S AWESOME.

478
00:21:17,766 --> 00:21:20,533
AND I LOVE IT.

479
00:21:20,633 --> 00:21:21,800
VOTE FOR "THE GIVER."
IT'S A GREAT BOOK.

480
00:21:21,900 --> 00:21:24,666
IT'S A VERY INSPIRING STORY

481
00:21:24,766 --> 00:21:27,000
FOR EVERYBODY TO READ
AROUND THE WORLD.

482
00:21:27,100 --> 00:21:29,166
BE A PART
OF THE GREAT AMERICAN READ...

483
00:21:29,266 --> 00:21:30,433
ALL: AND VOTE!

484
00:21:30,533 --> 00:21:33,333
MAN: SO MUCH HAS BEEN WRITTEN
ABOUT THE IDEA OF THE HERO.

485
00:21:33,433 --> 00:21:37,566

I THINK IT CONNECTS
TO SOME DEEP HUMAN ASPIRATIONS

486
00:21:37,666 --> 00:21:40,300
OF US WANTING TO TEST OURSELVES,

487
00:21:40,400 --> 00:21:43,800
WHAT WE WOULD DO IN TIMES
OF GREAT STRUGGLE AND TOIL

488
00:21:43,900 --> 00:21:44,900
AND WAR AND FAMINE

489
00:21:45,000 --> 00:21:48,466
AND WHATEVER THOSE CASES MAY BE.

490
00:21:48,566 --> 00:21:50,133
WOMAN: THE HERO STORIES
ARE THE REASON YOU GIVE

491
00:21:50,233 --> 00:21:51,766
SOMEBODY ELSE YOUR SEAT.

492
00:21:51,866 --> 00:21:53,433
THEY'RE THE REASON THAT
YOU MAKE A PHONE CALL

493
00:21:53,533 --> 00:21:54,300
TO YOUR CONGRESSMAN
YOU DON'T WANT TO MAKE.

494
00:21:54,400 --> 00:21:56,300
THEY HELP YOU DO
THOSE LITTLE THINGS

495
00:21:56,400 --> 00:21:57,500
BECAUSE THEY'VE INSPIRED YOU

496
00:21:57,600 --> 00:21:59,566
FOR SUCH BIGGER HEIGHTS.

497
00:22:05,400 --> 00:22:07,766
VIEIRA: BASED ON YOUR VOTES,
IT'S CLEAR AMERICANS

498
00:22:07,866 --> 00:22:10,066
ARE ALSO DRAWN TO HEROIC STORIES

499

00:22:10,166 --> 00:22:11,900
THAT TAKE ON
A DARKER TWIST,

500

00:22:12,000 --> 00:22:16,800
FEATURING CHARACTERS THAT
WE CONSIDER TRAGIC HEROES.

501

00:22:16,900 --> 00:22:20,000
ROTHMAN: THERE'S A WHOLE
FILM NOIR KIND OF ASPECT

502

00:22:20,100 --> 00:22:24,033
TO THE SORT OF WOUNDED
AND HURT AMERICAN HERO,

503

00:22:24,133 --> 00:22:27,366
THE PERSON WHO KEEPS TRYING
NO MATTER WHAT

504

00:22:27,466 --> 00:22:31,900
OR WHO TRIES DESPITE HIMSELF.

505

00:22:32,000 --> 00:22:32,766
KOHEN: BECAUSE HEROISM
IS RISKY,

506

00:22:32,866 --> 00:22:36,333
BECAUSE HEROISM
REQUIRES SACRIFICE,

507

00:22:36,433 --> 00:22:39,000
WE HAVE TO UNDERSTAND
THAT WE MIGHT NOT

508

00:22:39,100 --> 00:22:40,166
MAKE IT OUT AT THE END,

509

00:22:40,266 --> 00:22:43,033
AND THAT'S TRUE OF ALL
OF THE CHARACTERS THAT WE SEE

510

00:22:43,133 --> 00:22:46,100
WHO REALLY TAKE
THESE EXTRAORDINARY ACTIONS

511

00:22:46,200 --> 00:22:48,133
AND CHANGE THE WORLD
OR CHANGE LIVES AROUND THEM.

512
00:22:48,233 --> 00:22:52,466
IF WE'RE NOT REALLY THINKING
ABOUT WHAT IT MEANS TO BE HUMAN,

513
00:22:52,566 --> 00:22:55,133
WHAT IT MEANS TO BE MORTAL,

514
00:22:55,233 --> 00:22:58,333
THEN WE'RE PROBABLY NOT
GOING TO SAY,

515
00:22:58,433 --> 00:23:01,300
"THIS PRINCIPLE IS THE THING
THAT I STAND ON,"

516
00:23:01,400 --> 00:23:04,333
BECAUSE WE MIGHT TRADE
OUR PRINCIPLES

517
00:23:04,433 --> 00:23:06,933
FOR A LITTLE BIT MORE LIFE.

518
00:23:07,033 --> 00:23:09,033
VIEIRA: THE DECISION
OF HOW TO SPEND

519
00:23:09,133 --> 00:23:10,566
OUR LIMITED TIME ON EARTH

520
00:23:10,666 --> 00:23:12,466
AND WHAT WE ARE WILLING
TO SACRIFICE

521
00:23:12,566 --> 00:23:14,733
FOR THE ONES WE LOVE
IS AT THE CENTER

522
00:23:14,833 --> 00:23:17,066
OF ANOTHER OF AMERICA'S
FAVORITE BOOKS,

523
00:23:17,166 --> 00:23:19,833
FEATURING A TRAGIC HEROINE.

524
00:23:19,933 --> 00:23:24,166
PUBLISHED IN 1952,
E.B. WHITE'S "CHARLOTTE'S WEB"

525
00:23:24,266 --> 00:23:26,933
IS STILL ONE OF OUR MOST
BELOVED CLASSICS.

526
00:23:29,233 --> 00:23:30,366
OF COURSE CHARLOTTE IS A HERO.

527
00:23:30,466 --> 00:23:32,800
I INSIST UPON IT.

528
00:23:32,900 --> 00:23:35,266
I MEAN, SURE, SHE CAME TO
A STICKY, MESSY END,

529
00:23:35,366 --> 00:23:37,000
BUT SHE, YOU KNOW, SAVED WILBUR.

530
00:23:37,100 --> 00:23:38,266
SHE DID SOMETHING
WITH HER LIFE.

531
00:23:38,366 --> 00:23:42,833
VIEIRA: "CHARLOTTE'S WEB" IS
THE STORY OF A PIG NAMED WILBUR,

532
00:23:42,933 --> 00:23:44,833
WHO WAS BORN A RUNT.

533
00:23:44,933 --> 00:23:46,266
HE IS SOLD TO A NEARBY FARM,

534
00:23:46,366 --> 00:23:47,900
WHERE THE PLAN IS
THAT HE WILL BE SLAUGHTERED.

535
00:23:48,000 --> 00:23:53,100
IN HIS NEW BARN, HE BEFRIENDS
A SPIDER NAMED CHARLOTTE.

536
00:23:53,200 --> 00:23:56,466
SHE COMES TO LOVE WILBUR
SO MUCH THAT SHE HATCHES A PLAN

537
00:23:56,566 --> 00:23:58,800
TO SAVE HIS LIFE.

538
00:23:58,900 --> 00:24:01,866
SHE SPINS MESSAGES
TO MAKE THE HUMANS SEE

539
00:24:01,966 --> 00:24:05,200
WHAT SHE SEES IN WILBUR,
A TERRIFIC PIG,

540
00:24:05,300 --> 00:24:07,533
BUT CHARLOTTE GIVES SO MUCH
OF HERSELF IN THE PROCESS,

541
00:24:07,633 --> 00:24:11,500
SHE SACRIFICES HER OWN LIFE.

542
00:24:11,600 --> 00:24:16,833
CHARLOTTE, UH, AS ANY
REALLY GOOD FRIEND WOULD DO,

543
00:24:16,933 --> 00:24:18,966
UH, SAVES WILBUR'S LIFE.

544
00:24:22,300 --> 00:24:25,066
WILBUR WAS THE RUNT OF A LITTER.

545
00:24:25,166 --> 00:24:26,900
NOBODY WANTS HIM,

546
00:24:27,000 --> 00:24:30,833
NOBODY EXPECTS ANYTHING
FROM HIM. MM-HMM.

547
00:24:30,933 --> 00:24:33,000
I'M AN ONLY CHILD.
I DIDN'T KNOW MY FATHER.

548
00:24:33,100 --> 00:24:34,433
MY MOTHER PASSED ME
TO MY GRANDPARENTS,

549
00:24:34,533 --> 00:24:37,033
AND THEY RAISED ME,

550

00:24:37,133 --> 00:24:40,133
SO IT MIRRORS--
ALL THE STUFF THAT I PICK

551
00:24:40,233 --> 00:24:42,966
KIND OF MIRRORS MY LIFE.

552
00:24:43,066 --> 00:24:46,300
BOY, AS WILBUR: "WHY DID YOU DO
ALL THIS FOR ME? HE ASKED.

553
00:24:46,400 --> 00:24:47,866
"I DON'T DESERVE IT.

554
00:24:47,966 --> 00:24:50,033
I'VE NEVER DONE
ANYTHING FOR YOU."

555
00:24:50,133 --> 00:24:53,066
"YOU HAVE BEEN MY FRIEND,
REPLIED CHARLOTTE.

556
00:24:53,166 --> 00:24:55,066
"THAT IN ITSELF
IS A TREMENDOUS THING.

557
00:24:55,166 --> 00:24:58,700
"I WOVE MY WEBS FOR YOU
BECAUSE I LIKE YOU.

558
00:24:58,800 --> 00:25:00,933
"AFTER ALL, WHAT'S
A LIFE ANYWAY?

559
00:25:01,033 --> 00:25:04,033
"WE'RE BORN, WE LIVE
A LITTLE WHILE, WE DIE.

560
00:25:04,133 --> 00:25:07,633
"A SPIDER'S LIFE CAN'T HELP
BEING SOMETHING OF A MESS

561
00:25:07,733 --> 00:25:10,966
"WITH ALL THIS TRAPPING
AND EATING FLIES.

562
00:25:11,066 --> 00:25:12,833
"BY HELPING YOU,

PERHAPS I WAS TRYING TO LIFT

563

00:25:12,933 --> 00:25:15,500

"UP MY LIFE A TRIFLE.

564

00:25:15,600 --> 00:25:19,233

HEAVEN KNOWS ANYBODY'S LIFE
CAN STAND A LITTLE BIT OF THAT."

565

00:25:19,333 --> 00:25:23,100

WOW. AHH.

566

00:25:23,200 --> 00:25:28,966

THE INHERENT TRUTH IS
THAT NO MATTER HOW YOU'RE BORN

567

00:25:29,066 --> 00:25:32,100

AND NO MATTER
HOW YOU'RE PERCEIVED,

568

00:25:32,200 --> 00:25:35,166

YOU WILL NOT MAKE IT
THROUGH LIFE WITHOUT FRIENDS.

569

00:25:35,266 --> 00:25:39,300

"CHARLOTTE'S WEB,"
IT'S LIKE A RELATIONSHIP

570

00:25:39,400 --> 00:25:41,500

THAT HAS NEVER GONE BAD.

571

00:25:41,600 --> 00:25:44,100

LIKE, ME
AND "CHARLOTTE'S WEB" ARE COOL.

572

00:25:44,200 --> 00:25:46,166

LIKE, THERE'S NOTHING
THAT THAT BOOK

573

00:25:46,266 --> 00:25:52,333

COULD EVER DO TO ME OTHER THAN
BRING ME JUST GOOD TIMES. HA HA!

574

00:25:52,433 --> 00:25:54,466

VIEIRA: IN A SURVEY
OF LIBRARIANS, TEACHERS,

575

00:25:54,566 --> 00:25:57,166
AND AUTHORS,
"CHARLOTTE'S WEB" WAS CHOSEN

576
00:25:57,266 --> 00:25:59,500
AS THE NUMBER-ONE
CHILDREN'S BOOK PUBLISHED

577
00:25:59,600 --> 00:26:01,566
IN THE UNITED STATES.

578
00:26:01,666 --> 00:26:02,966
WOMAN: WILBUR THINKS
HE'S NOT GONNA MAKE IT

579
00:26:03,066 --> 00:26:07,466
THROUGH THE HEARTACHE
OF LOSING HIS FRIEND,

580
00:26:07,566 --> 00:26:10,366
MENTOR, PROTECTOR,
BUT HE DOES.

581
00:26:10,466 --> 00:26:12,366
HE IS OK AT THE END,

582
00:26:12,466 --> 00:26:14,533
AND THAT'S WHY KIDS NEED
TO READ THAT STORY

583
00:26:14,633 --> 00:26:17,366
SO THEY'LL KNOW
THIS IS TERRIBLE,

584
00:26:17,466 --> 00:26:21,000
BUT YOU CAN GET THROUGH IT,
YOU CAN MAKE IT.

585
00:26:21,100 --> 00:26:24,500
I WOULD LOVE FOR YOU
TO VOTE FOR "CHARLOTTE'S WEB"

586
00:26:24,600 --> 00:26:27,433
BECAUSE IT IS
A FANTASTIC TALE OF FRIENDSHIP,

587
00:26:27,533 --> 00:26:31,133
OF COMMITMENT, OF LOVE,

588
00:26:31,233 --> 00:26:34,066
OF HOPE, AND YOU KNOW WHAT?

589
00:26:34,166 --> 00:26:37,800
WHEN SOMEBODY'S WRITING MESSAGES
IN A SPIDER WEB ABOUT YOU,

590
00:26:37,900 --> 00:26:39,466
TELLING PEOPLE
HOW GREAT YOU ARE,

591
00:26:39,566 --> 00:26:43,900
THAT'S WHAT A TRUE FRIEND IS.

592
00:26:44,000 --> 00:26:45,433
VIEIRA: ANOTHER OF YOUR
BEST-LOVED BOOKS

593
00:26:45,533 --> 00:26:47,333
FEATURING A TRAGIC HERO

594
00:26:47,433 --> 00:26:49,500
WHO MAKES THE ULTIMATE SACRIFICE

595
00:26:49,600 --> 00:26:52,166
IS ONE OF THE MOST
ENDURINGLY POPULAR,

596
00:26:52,266 --> 00:26:57,000
GEORGE ORWELL'S DYSTOPIAN NOVEL
PUBLISHED IN 1949

597
00:26:57,100 --> 00:26:59,666
ABOUT A VISION OF 1984.

598
00:27:03,166 --> 00:27:08,066
IN A WORLD OF PERPETUAL WAR
AND TOTALITARIAN RULE,

599
00:27:08,166 --> 00:27:11,966
WINSTON SMITH IS A LOW-RANKING
GOVERNMENT EMPLOYEE.

600
00:27:12,066 --> 00:27:14,000
BIG BROTHER IS ALWAYS WATCHING,

601
00:27:14,100 --> 00:27:18,600
AND EVEN THINKING
REBELLIOUS THOUGHTS IS A CRIME.

602
00:27:18,700 --> 00:27:21,133
WINSTON RISKS HIS LIFE,
WAGING A BATTLE

603
00:27:21,233 --> 00:27:24,200
FOR INDIVIDUAL FREEDOM
AND EXPRESSION,

604
00:27:24,300 --> 00:27:26,466
A BATTLE HE CANNOT WIN.

605
00:27:31,166 --> 00:27:32,566
I'M REVEREND KATRINA FOSTER.

606
00:27:32,666 --> 00:27:34,866
I'M THE PASTOR
OF ST. JOHN'S LUTHERAN CHURCH

607
00:27:34,966 --> 00:27:36,333
IN GREENPOINT, BROOKLYN,

608
00:27:36,433 --> 00:27:38,066
AND MY FAVORITE BOOK IS "1984."

609
00:27:40,500 --> 00:27:43,200
THE FIRST TIME I READ IT,

610
00:27:43,300 --> 00:27:45,533
I COULD SEE ITS RELEVANCE
IN THE WORLD,

611
00:27:45,633 --> 00:27:50,333
AND IT HELPED ME TO SEE SOME
REALITIES THAT WERE UNPLEASANT.

612
00:27:50,433 --> 00:27:54,833
IT TAUGHT ME SOMETHING
ABOUT THE STRENGTH

613
00:27:54,933 --> 00:27:56,533
OF THE HUMAN SPIRIT

614

00:27:56,633 --> 00:28:00,166
IN A VERY DIFFICULT SITUATION.

615
00:28:03,066 --> 00:28:07,066
WINSTON SMITH IS
MY FAVORITE CHARACTER.

616
00:28:07,166 --> 00:28:11,966
EVEN THOUGH THE STRUGGLE
HE IS ENGAGED IN

617
00:28:12,066 --> 00:28:16,100
IS SO OVERWHELMING,
HE STILL TRIES.

618
00:28:16,200 --> 00:28:18,500
PREBBLE: "BEING IN A MINORITY,
EVEN A MINORITY OF ONE,

619
00:28:18,600 --> 00:28:21,300
"DID NOT MAKE YOU MAD.

620
00:28:21,400 --> 00:28:23,266
"THERE WAS TRUTH
AND THERE WAS UNTRUTH,

621
00:28:23,366 --> 00:28:27,266
"AND IF YOU CLUNG TO THE TRUTH,
EVEN AGAINST THE WHOLE WORLD,

622
00:28:27,366 --> 00:28:28,900
YOU WERE NOT MAD."

623
00:28:29,000 --> 00:28:32,066
MOST AMERICANS,
MOST HUMANS LIVE OUR LIVES

624
00:28:32,166 --> 00:28:36,366
IN STRUGGLE AND TRAGEDY
MORE THAN ABSOLUTE TRIUMPH,

625
00:28:36,466 --> 00:28:40,266
SO THAT'S WHY I PREACH, "FAIL."

626
00:28:40,366 --> 00:28:43,033
FAIL. FAIL.

627

00:28:43,133 --> 00:28:46,133
IF YOU HAVE NO FAILURE,
IT MEANS YOU HAVEN'T TRIED.

628
00:28:49,400 --> 00:28:52,200
I GREW UP IN
A VERY TRADITIONAL FAMILY,

629
00:28:52,300 --> 00:28:54,400
WENT TO CHURCH EVERY SUNDAY,

630
00:28:54,500 --> 00:28:56,166
AND WHEN I WAS 4 YEARS OLD,

631
00:28:56,266 --> 00:28:59,233
I KNEW THAT I WAS CALLED
TO BE A PASTOR.

632
00:28:59,333 --> 00:29:03,400
I KNEW THAT THAT'S WHAT I WAS
SUPPOSED TO DO WITH MY LIFE.

633
00:29:03,500 --> 00:29:06,400
I WAS THIS LITTLE TOMBOY.
I DID NOT BEHAVE

634
00:29:06,500 --> 00:29:08,600
LIKE STEREOTYPICAL GIRLS,

635
00:29:08,700 --> 00:29:11,900
AND MY PARENTS WERE
UNCOMFORTABLE WITH THAT.

636
00:29:12,000 --> 00:29:17,233
AROUND THE AGE OF 14,
I STARTED REALIZING

637
00:29:17,333 --> 00:29:19,333
THAT I KIND OF LIKED GIRLS

638
00:29:19,433 --> 00:29:22,100
IN THE SAME WAY THAT BOYS
KIND OF LIKE GIRLS.

639
00:29:22,200 --> 00:29:25,133
VIEIRA: YOUNG KATRINA HAD
A LOT IN COMMON WITH THE BOOK.

640
00:29:25,233 --> 00:29:28,000
IN "1984,"
PERSONAL RELATIONSHIPS

641
00:29:28,100 --> 00:29:29,200
ARE FORBIDDEN,

642
00:29:29,300 --> 00:29:31,000
BUT WINSTON
INTENTIONALLY SEEKS OUT

643
00:29:31,100 --> 00:29:33,300
ONE OF HIS CO-WORKERS.

644
00:29:33,400 --> 00:29:36,133
FOSTER: I IDENTIFY
WITH THAT A LOT,

645
00:29:36,233 --> 00:29:41,033
BUT I ALSO IDENTIFY
WITH THE THINGS THAT PUSHED HIM

646
00:29:41,133 --> 00:29:43,666
TO DO THE THINGS THAT
GOT HIM IN TROUBLE,

647
00:29:43,766 --> 00:29:46,833
TO LOOK AT THE WORLD AND SAY,
"THIS IS NOT RIGHT,"

648
00:29:46,933 --> 00:29:49,866
TO WANT TO LOVE AND BE LOVED,

649
00:29:49,966 --> 00:29:52,366
TO WANT TO MAKE
HUMAN CONNECTION.

650
00:29:52,466 --> 00:29:55,566
VIEIRA: LIKE WINSTON,
PASTOR FOSTER FELL IN LOVE,

651
00:29:55,666 --> 00:29:58,100
BUT WHEN SHE AND HER WIFE
STARTED A FAMILY,

652
00:29:58,200 --> 00:30:01,500
IT BROUGHT HER UP

AGAINST THE RULES OF THE CHURCH.

653

00:30:01,600 --> 00:30:05,300

FOSTER: IN 2007,
APPROXIMATELY 70 PASTORS

654

00:30:05,400 --> 00:30:09,666

OF THE EVANGELICAL
LUTHERAN CHURCH IN AMERICA
CAME OUT TOGETHER

655

00:30:09,766 --> 00:30:12,666

AS GAY, LESBIAN,
BISEXUAL, OR TRANS.

656

00:30:12,766 --> 00:30:16,233

WE WERE WORKING
TO CHANGE THE POLICY

657

00:30:16,333 --> 00:30:17,366

THAT EXPLICITLY STATED

658

00:30:17,466 --> 00:30:22,500

THAT GAY, LESBIAN, BISEXUAL
PASTORS WERE NOT ALLOWED

659

00:30:22,600 --> 00:30:25,833

BASICALLY TO HAVE FAMILIES,
TO HAVE A RELATIONSHIP.

660

00:30:25,933 --> 00:30:28,833

AT THE 2007 GATHERING,
I SPOKE ON THE FLOOR

661

00:30:28,933 --> 00:30:32,433

IN FAVOR OF POLICY CHANGE,
AND THE POLICY FAILED,

662

00:30:32,533 --> 00:30:34,633

AND I WAS NOW IN THE CROSSHAIRS

663

00:30:34,733 --> 00:30:37,933

AS THE MOST OPEN LESBIAN
WITH A FAMILY

664

00:30:38,033 --> 00:30:39,466

IN THE ENTIRE COUNTRY,

665

00:30:39,566 --> 00:30:43,466

BUT WE WERE WILLING
TO LOSE EVERYTHING.

666

00:30:43,566 --> 00:30:47,066

AFTER MORE CONVERSATIONS,

667

00:30:47,166 --> 00:30:49,433

WE WERE ABLE TO
CONVINCE THE CHURCH

668

00:30:49,533 --> 00:30:52,433

TO CHANGE THE POLICY.

669

00:30:52,533 --> 00:30:57,200

AS WE WORK TOWARDS A PROGRESSION
OF HUMAN RIGHTS,

670

00:30:57,300 --> 00:30:58,800

IT HAS NEVER COME EASILY,

671

00:30:58,900 --> 00:31:01,300

IT HAS NEVER COME WITHOUT COST,

672

00:31:01,400 --> 00:31:03,266

BUT IF WE REMEMBER WINSTON,

673

00:31:03,366 --> 00:31:06,000

HE WAS A TRAGIC HERO, YES,

674

00:31:06,100 --> 00:31:12,233

BUT HE IS AN EXAMPLE
THAT SOMEONE HAS TO STAND UP.

675

00:31:12,333 --> 00:31:15,300

KOHEN: HEROISM MEANS THAT
EVERYTHING AROUND YOU

676

00:31:15,400 --> 00:31:16,966

HAS GONE WRONG,

677

00:31:17,066 --> 00:31:19,300

THAT THERE IS SOME SORT
OF SYSTEMIC FAILURE.

678

00:31:19,400 --> 00:31:24,400

"1984" IS A VERY GOOD EXAMPLE
OF THE SYSTEM FAILING.

679

00:31:26,266 --> 00:31:27,866

HEY, Y'ALL.

I'M REVEREND KATRINA FOSTER,

680

00:31:27,966 --> 00:31:30,466

AND I ENCOURAGE YOU TO VOTE
FOR MY FAVORITE BOOK,

681

00:31:30,566 --> 00:31:32,600

"1984" BY GEORGE ORWELL,

682

00:31:32,700 --> 00:31:36,266

AND MAKE IT YOUR
FAVORITE BOOK, TOO.

683

00:31:36,366 --> 00:31:39,166

VIEIRA: A TIMELESS FAVORITE
ABOUT PERSONAL SACRIFICE

684

00:31:39,266 --> 00:31:43,066

AND THE DRIVE TO OVERCOME ONE
OF THE GREAT AMERICAN STRUGGLES

685

00:31:43,166 --> 00:31:46,400

IS "INVISIBLE MAN"

BY RALPH ELLISON,

686

00:31:46,500 --> 00:31:48,366

PUBLISHED IN 1952.

687

00:31:50,066 --> 00:31:53,933

IN THE BOOK, THE PROTAGONIST,
SIMPLY CALLED NARRATOR,

688

00:31:54,033 --> 00:31:57,966

IS A BLACK MAN WHO LIVES
HIS LIFE AS A MODEL CITIZEN

689

00:31:58,066 --> 00:32:01,100

AND CONTINUOUSLY TRIES
TO UPLIFT HIMSELF

690

00:32:01,200 --> 00:32:03,033

AND HIS COMMUNITY,

691
00:32:03,133 --> 00:32:06,366
BUT AT EVERY TURN,
HE COMES UP AGAINST A GAUNTLET

692
00:32:06,466 --> 00:32:12,066
OF DISCRIMINATION THAT LEADS
TO HIS ULTIMATE AND TRAGIC END.

693
00:32:12,166 --> 00:32:14,833
WOMAN: RALPH ELLISON
STARTED OUT TO WRITE

694
00:32:14,933 --> 00:32:17,800
A WAR NOVEL,
BUT THEN ONE DAY,

695
00:32:17,900 --> 00:32:20,933
HE JUST PUT DOWN
"I AM AN INVISIBLE MAN,"

696
00:32:21,033 --> 00:32:24,833
AND HE WONDERED, "WHERE
DID THAT COME FROM?"

697
00:32:24,933 --> 00:32:28,933
AND THE STORY CAME OUT
OF JUST THAT STATEMENT.

698
00:32:29,033 --> 00:32:31,700
NORTON: "I HAD NO DESIRE
TO DESTROY MYSELF

699
00:32:31,800 --> 00:32:34,233
"EVEN IF I DESTROYED
THE MACHINE;

700
00:32:34,333 --> 00:32:35,866
"I WANTED FREEDOM,
NOT DESTRUCTION.

701
00:32:35,966 --> 00:32:39,500
"IT WAS EXHAUSTING,
FOR NO MATTER WHAT THE SCHEME

702
00:32:39,600 --> 00:32:44,566
I CONCEIVED, THERE WAS
ONE CONSTANT FLAW--MYSELF."

703
00:32:44,666 --> 00:32:48,800
REYNOLDS: "INVISIBLE MAN"
IS AN INCREDIBLE TOUR DE FORCE

704
00:32:48,900 --> 00:32:50,800
THAT EXPLORED RACE
IN A NEW WAY

705
00:32:50,900 --> 00:32:54,466
BY DELVING INTO THE IDEA
OF SOCIAL INVISIBILITY

706
00:32:54,566 --> 00:32:57,066
AMONGST BLACK PEOPLE,
SPECIFICALLY BLACK MEN.

707
00:32:57,166 --> 00:32:59,133
WHAT DOES IT MEAN
TO BE HYPERVISIBLE

708
00:32:59,233 --> 00:33:02,233
YET OUTRAGEOUSLY
AND COMPLETELY INVISIBLE

709
00:33:02,333 --> 00:33:03,100
AT THE SAME TIME?

710
00:33:03,200 --> 00:33:07,000
I FEEL THAT WAY
ALL THE TIME STILL.

711
00:33:07,100 --> 00:33:08,866
MARSALIS: THE FIRST TIME
I READ "INVISIBLE MAN,"

712
00:33:08,966 --> 00:33:12,033
I WAS ABOUT 14
OR 15 YEARS OLD,

713
00:33:12,133 --> 00:33:14,933
AND I CAN REMEMBER JUST
BEING CONFUSED BY THE BOOK

714
00:33:15,033 --> 00:33:17,800
AND THE SERIOUSNESS
AND DEPTH OF IT.

715

00:33:17,900 --> 00:33:19,233
THE POLITICS OF THE BOOK

716
00:33:19,333 --> 00:33:22,400
WERE VERY MUCH RELEVANT
AND CONTEMPORARY.

717
00:33:22,500 --> 00:33:23,466
VIEIRA: WYNTON MARSALIS
MET RALPH ELLISON

718
00:33:23,566 --> 00:33:25,833
IN THE EARLY EIGHTIES,

719
00:33:25,933 --> 00:33:28,433
AND THE TWO BECAME
CLOSE FRIENDS.

720
00:33:28,533 --> 00:33:30,266
MARSALIS: I LEARNED
AN UNBELIEVABLE AMOUNT.

721
00:33:30,366 --> 00:33:32,466
I RESPECTED HIS INTELLIGENCE
AND HIS INSIGHT.

722
00:33:32,566 --> 00:33:34,500
I WAS GRATEFUL FOR THE TIME
HE SPENT WITH ME.

723
00:33:34,600 --> 00:33:37,300
I LOVED HIM.
WHAT COULD I SAY ABOUT IT?

724
00:33:37,400 --> 00:33:39,000
IT'S LIKE SOMEBODY
IN MY FAMILY.

725
00:33:39,100 --> 00:33:41,566
VIEIRA: ELLISON EXPLODED
ONTO THE LITERARY SCENE

726
00:33:41,666 --> 00:33:44,833
WITH THE PUBLICATION
OF "INVISIBLE MAN,"

727
00:33:44,933 --> 00:33:47,233
WHICH WON

THE NATIONAL BOOK AWARD

728

00:33:47,333 --> 00:33:50,000
AND SPENT 16 WEEKS
ON THE BESTSELLER LIST.

729

00:33:50,100 --> 00:33:54,133
MARSALIS: INVISIBLE MAN IS
THE MOST POETIC ATTEMPT

730

00:33:54,233 --> 00:33:57,233
IN AMERICAN LITERATURE,
NOT JUST AFRO-AMERICAN,

731

00:33:57,333 --> 00:34:01,033
AT DEFINING, EXPLAINING,
AND HELPING YOU TO SEE

732

00:34:01,133 --> 00:34:03,200
EXACTLY WHAT THAT GAUNTLET
OF THINGS ARE

733

00:34:03,300 --> 00:34:08,166
FROM THE EYES
OF A REGULAR PERSON.

734

00:34:08,266 --> 00:34:10,166
THE NARRATOR--
GOOD DUDE, NOT BAD,

735

00:34:10,266 --> 00:34:11,833
TRYING TO MAKE SENSE
OUT OF THE WORLD,

736

00:34:11,933 --> 00:34:14,000
AND EVERYTHING
HE TOUCHES IS HOT.

737

00:34:14,100 --> 00:34:15,833
EVERY TIME HE PUTS
HIS HAND ON SOMETHING,

738

00:34:15,933 --> 00:34:17,199
HE'S GETTING SHOCKED.

739

00:34:17,300 --> 00:34:18,933
EVERY PERSON HE TRUSTS,
ALL OF THE ESTABLISHMENT,

740

00:34:19,033 --> 00:34:20,633

IT'S ALL CORRUPT,

741

00:34:20,733 --> 00:34:23,300

AND ALL OF THAT CORRUPTION

IS FOR HIM TO ACCEPT

742

00:34:23,400 --> 00:34:26,400

A POSITION

OF INFERIORITY UNQUESTIONED,

743

00:34:26,500 --> 00:34:27,600

AND I REALLY COULD

RELATE TO THAT

744

00:34:27,699 --> 00:34:30,900

BECAUSE THAT WAS VERY MUCH

THE LIFE THAT I WAS LIVING.

745

00:34:31,000 --> 00:34:34,933

I CONSIDERED THE BOOK TO BE

A BLUEPRINT FOR MODERN LIVING.

746

00:34:35,033 --> 00:34:39,600

AND THE TYPE OF HOPELESSNESS

THAT THE NARRATOR CONCLUDES,

747

00:34:39,699 --> 00:34:41,199

WHEN YOU LOOK

ACROSS THE LANDSCAPE

748

00:34:41,300 --> 00:34:44,000

OF OUR COUNTRY FOR

THE AVERAGE, EVERYDAY AMERICAN,

749

00:34:44,100 --> 00:34:47,000

WHITE AND BLACK,

YOU HAVE THAT FEELING.

750

00:34:47,100 --> 00:34:48,666

WHAT CAN YOU DO?

YOU CAN HATE SOME OTHER PEOPLE,

751

00:34:48,766 --> 00:34:51,066

BUT THEY'RE NOT WHAT

THE PROBLEM IS.

752
00:34:51,166 --> 00:34:54,766
KOHEN: THE NARRATOR IS FACED
WITH A HUGE SYSTEMIC PROBLEM

753
00:34:54,866 --> 00:34:58,600
IN THE SAME WAY THAT
OTHER TRAGIC HEROES ARE

754
00:34:58,700 --> 00:35:00,466
LIKE WINSTON SMITH IN "1984."

755
00:35:00,566 --> 00:35:02,266
THE SYSTEM IS BAD, RIGHT?

756
00:35:02,366 --> 00:35:07,000
THERE IS THIS RACISM THAT IS
INHERENT IN THE WHOLE SYSTEM,

757
00:35:07,100 --> 00:35:12,633
AND THE ABILITY TO OVERCOME THAT
SEEMS BASICALLY IMPOSSIBLE.

758
00:35:12,733 --> 00:35:14,866
MARSALIS: WHEN HE GOES
DOWN UNDERGROUND

759
00:35:14,966 --> 00:35:18,233
AND HIS CONCLUSION IS TO
EMBRACE HIS INVISIBILITY,

760
00:35:18,333 --> 00:35:21,866
IT'S LIKE THE CONCLUSION
THAT EVERY MAN GETS

761
00:35:21,966 --> 00:35:24,900
WHEN THERE'S TOO MUCH
FOR HIM OR HER.

762
00:35:25,000 --> 00:35:26,733
MY NAME IS WYNTON MARSALIS.

763
00:35:26,833 --> 00:35:29,733
IF YOU WANT TO BE A PART
THE GREAT AMERICAN READ,

764
00:35:29,833 --> 00:35:31,200
GO TO OUR PBS WEBSITE

AND VOTE.

765

00:35:31,300 --> 00:35:35,066
WE NEED YOU TO VOTE.

766

00:35:35,166 --> 00:35:37,500
VIEIRA: THERE ARE EVEN MORE
GREAT BOOKS ABOUT HEROES

767

00:35:37,600 --> 00:35:39,166
ON AMERICA'S BOOKSHELF.

768

00:35:39,266 --> 00:35:44,600
CHECK OUT ALL THESE TITLES
AT [PBS.ORG/GREATAMERICANREAD](https://www.pbs.org/greatamericanread).

769

00:35:44,700 --> 00:35:45,833
THEN KEEP READING,

770

00:35:45,933 --> 00:35:47,966
SHARING WITH YOUR FRIENDS
ON SOCIAL MEDIA,

771

00:35:48,066 --> 00:35:57,033
AND MOST OF ALL--VOTING.

772

00:35:57,133 --> 00:35:58,733
WE'VE EXPLORED
THE BOOKS YOU LOVE

773

00:35:58,833 --> 00:36:00,966
THAT FEATURE EVERYDAY
AND TRAGIC HEROES,

774

00:36:01,066 --> 00:36:03,000
BUT THERE'S ONE MORE GROUP
THAT'S CLEARLY

775

00:36:03,100 --> 00:36:06,633
A VOTER FAVORITE--
THE UNLIKELY OR ANTIHERO,

776

00:36:06,733 --> 00:36:09,033
WHERE THE MAIN CHARACTER
DOESN'T SEEM TO POSSESS ANY

777

00:36:09,133 --> 00:36:13,000

OF THE CLASSIC HEROIC QUALITIES.

778

00:36:13,100 --> 00:36:15,200

KOHEN: THE ANTIHERO REQUIRES US

779

00:36:15,300 --> 00:36:17,233

TO DO MORE WORK

780

00:36:17,333 --> 00:36:19,833

TO FIGURE OUT WHAT IT IS

781

00:36:19,933 --> 00:36:22,600

ABOUT THIS CHARACTER

THAT WE VALUE.

782

00:36:22,700 --> 00:36:24,933

THE READER GETS TO SEE

A DIFFERENT PERSON,

783

00:36:25,033 --> 00:36:26,400

A DIFFERENT WAY OF THINKING,

784

00:36:26,500 --> 00:36:28,900

A DIFFERENT WAY

OF EXPERIENCING LIFE.

785

00:36:29,000 --> 00:36:31,233

I THINK MY FAVORITE HEROES

ARE UNLIKELY HEROES.

786

00:36:31,333 --> 00:36:35,433

THEY'RE HEROES WE DON'T EXPECT

TO DO WHAT THEY ARE ABLE TO DO.

787

00:36:35,533 --> 00:36:37,666

I THINK THIS IS TRUE

OF "THE CURIOUS INCIDENT

788

00:36:37,766 --> 00:36:39,133

OF THE DOG IN THE NIGHT-TIME"

789

00:36:39,233 --> 00:36:41,100

OR "DON QUIXOTE," WHERE YOU HAVE

790

00:36:41,200 --> 00:36:43,600

A FIGURE RACING

AGAINST WINDMILLS.

791
00:36:43,700 --> 00:36:45,000
THOSE QUALITIES OF UNLIKELINESS

792
00:36:45,100 --> 00:36:47,266
HELP US THINK ABOUT WHAT
SHOULD A HERO BE LIKE

793
00:36:47,366 --> 00:36:50,200
AND HOW DOES A HERO ACT LIKE.

794
00:36:50,300 --> 00:36:52,166
VIEIRA: READERS NATIONWIDE
ARE VOTING FOR ONE

795
00:36:52,266 --> 00:36:56,633
OF THE CLASSIC PORTRAYALS
OF AN UNLIKELY HERO--

796
00:36:56,733 --> 00:37:00,200
MIGUEL DE CERVANTES'
"DON QUIXOTE"...

797
00:37:02,366 --> 00:37:03,800
THE MOST PUBLISHED

798
00:37:03,900 --> 00:37:05,666
AND TRANSLATED NOVEL
IN THE WORLD

799
00:37:05,766 --> 00:37:07,766
AND A TOP SELLER
SINCE IT WAS WRITTEN

800
00:37:07,866 --> 00:37:10,200
MORE THAN 400 YEARS AGO.

801
00:37:10,300 --> 00:37:13,433
IT IS OFTEN REFERRED TO
AS THE FIRST MODERN NOVEL

802
00:37:13,533 --> 00:37:15,733
BECAUSE OF HOW REALISTIC
AND FLESHED OUT

803
00:37:15,833 --> 00:37:17,966
THE CHARACTERS ARE.

804
00:37:18,066 --> 00:37:20,900
SEHGAL: YOU DON'T GET
MORE LOVABLE THAN DON QUIXOTE.

805
00:37:21,000 --> 00:37:25,500
HE IS THE PERFECT EXAMPLE
OF THE KIND OF CHARACTER

806
00:37:25,600 --> 00:37:30,300
WHO THE READER CAN BOTH
ADORE AND FEEL SUPERIOR TO

807
00:37:30,400 --> 00:37:32,900
AND FEEL IN AWE OF.

808
00:37:33,000 --> 00:37:34,200
THERE'S NO SUMMING HIM UP.

809
00:37:34,300 --> 00:37:35,366
THERE'S NO ENCAPSULATING HIM.

810
00:37:35,466 --> 00:37:39,233
YOU JUST HAVE TO READ THAT
INTENSELY LONG, YOU KNOW,

811
00:37:39,333 --> 00:37:42,066
LAYERED NOVEL AND JUST--
AND JUST ENJOY HIM.

812
00:37:43,833 --> 00:37:46,233
VIEIRA: SET IN SPAIN
IN THE EARLY 1600S,

813
00:37:46,333 --> 00:37:49,866
"DON QUIXOTE" IS THE STORY
OF AN AGING NOBLEMAN,

814
00:37:49,966 --> 00:37:53,266
WHO SPENDS HIS TIME READING
BOOKS ABOUT MEDIEVAL KNIGHTS

815
00:37:53,366 --> 00:37:55,333
AND BECOMES OBSESSED
WITH CHIVALRY.

816
00:37:55,433 --> 00:37:58,033

HE DECLARES HIMSELF A KNIGHT,

817

00:37:58,133 --> 00:38:00,033

TAKES UP A LANCE AND SWORD,

818

00:38:00,133 --> 00:38:01,800

AND ROAMS THE COUNTRY ON A QUEST

819

00:38:01,900 --> 00:38:06,266

TO DEFEND THE HELPLESS

AND DEFEAT THE WICKED.

820

00:38:06,366 --> 00:38:09,400

SCHOLARS HAVE LONG DEBATED

IS DON QUIXOTE SANE,

821

00:38:09,500 --> 00:38:12,966

OR HAS HE LOST HIS MIND?

822

00:38:13,066 --> 00:38:14,933

KOHEN: I DON'T THINK

OF DON QUIXOTE AS CRAZY.

823

00:38:15,033 --> 00:38:19,200

I SEE HIM AS BEING A PERSON

FROM A DIFFERENT TIME

824

00:38:19,300 --> 00:38:21,833

STRANDED WHERE HE IS.

825

00:38:21,933 --> 00:38:23,366

GUIDALL: "THEY SAW 30 OR 40

OF THE WINDMILLS

826

00:38:23,466 --> 00:38:26,233

"FOUND IN THAT COUNTRYSIDE,

827

00:38:26,333 --> 00:38:28,366

"AND AS SOON AS DON QUIXOTE

CAUGHT SIGHT OF THEM,

828

00:38:28,466 --> 00:38:30,066

"HE SAID TO HIS SQUIRE:

829

00:38:30,166 --> 00:38:33,200

"GOOD FORTUNE IS GUIDING

OUR AFFAIRS BETTER

830
00:38:33,300 --> 00:38:34,900
"THAN WE COULD HAVE DESIRED,

831
00:38:35,000 --> 00:38:37,266
"FOR THERE YOU SEE,
FRIEND SANCHE PANZA,

832
00:38:37,366 --> 00:38:40,866
"30 OR MORE ENORMOUS GIANTS
WITH WHOM I INTEND

833
00:38:40,966 --> 00:38:43,900
TO DO BATTLE AND WHOSE LIVES
I INTEND TO TAKE."

834
00:38:44,000 --> 00:38:47,266
KOHEN: HIS WAY OF LOOKING
AT THE WORLD IS PASSED,

835
00:38:47,366 --> 00:38:48,900
BUT HE CAN'T REALLY ADJUST.

836
00:38:49,000 --> 00:38:50,166
HE IS WHO HE IS.

837
00:38:50,266 --> 00:38:52,066
HE CAN'T BECOME
A DIFFERENT PERSON,

838
00:38:52,166 --> 00:38:55,333
AND IT'S HIS COMMITMENT
TO WHO HE IS

839
00:38:55,433 --> 00:38:58,666
THAT I THINK IS
FUNDAMENTALLY HEROIC.

840
00:38:58,766 --> 00:39:00,366
VIEIRA: AMERICANS' FASCINATION
WITH DON QUIXOTE

841
00:39:00,466 --> 00:39:03,933
GOES BACK CENTURIES.

842
00:39:04,033 --> 00:39:06,533
IN FACT, ONE

OF OUR COUNTRY'S FIRST HEROES

843

00:39:06,633 --> 00:39:10,266
PRESIDENT GEORGE WASHINGTON
WAS EVEN A FAN.

844

00:39:10,366 --> 00:39:12,933
THE PRESIDENT OF MOUNT VERNON
SENT US THIS LITTLE-KNOWN STORY

845

00:39:13,033 --> 00:39:17,133
ABOUT A PRICELESS COPY
OF THE NOVEL STILL HOUSED

846

00:39:17,233 --> 00:39:19,833
AT WASHINGTON'S HISTORIC HOME.

847

00:39:19,933 --> 00:39:21,966
MAN: GEORGE WASHINGTON IS
AT A DINNER PARTY

848

00:39:22,066 --> 00:39:22,766
AT BENJAMIN FRANKLIN'S HOUSE.

849

00:39:22,866 --> 00:39:24,966
THE SPANISH AMBASSADOR'S THERE,

850

00:39:25,066 --> 00:39:27,866
AND THERE'S A CONVERSATION
ABOUT CERVANTES

851

00:39:27,966 --> 00:39:29,400
AND ABOUT DON QUIXOTE.

852

00:39:29,500 --> 00:39:32,000
AFTER THAT DINNER,
GEORGE WASHINGTON GOES

853

00:39:32,100 --> 00:39:34,733
ON HIS OWN MISSION
TO ACQUIRE A COPY,

854

00:39:34,833 --> 00:39:36,400
AND HE PURCHASED THIS
ON THE SAME DAY

855

00:39:36,500 --> 00:39:40,066

THAT HE SIGNED THE CONSTITUTION,
SEPTEMBER 17, 1787.

856

00:39:40,166 --> 00:39:42,166
IT'S REALLY EXTRAORDINARY.
IN HIS ACCOUNT BOOK,

857

00:39:42,266 --> 00:39:43,733
HE GOES DOWN TO SOME BOOKSELLER

858

00:39:43,833 --> 00:39:47,233
AND PURCHASES IT FOR
22 SHILLINGS AND A FEW PENCE.

859

00:39:47,333 --> 00:39:50,366
VIEIRA: IN DON QUIXOTE,
GEORGE WASHINGTON RECOGNIZED

860

00:39:50,466 --> 00:39:52,133
A KINDRED SPIRIT.

861

00:39:52,233 --> 00:39:54,066
BRADBURN: AS A YOUNG MAN,
GEORGE WASHINGTON WRITES DOWN

862

00:39:54,166 --> 00:39:55,800
THE RULES OF CIVILITY
AND BEHAVIOR,

863

00:39:55,900 --> 00:39:59,633
WHICH CAME FROM A JESUIT TEXT
FROM THE 17TH CENTURY,

864

00:39:59,733 --> 00:40:01,366
SO THAT RIGHT THERE
CONNECTS DIRECTLY

865

00:40:01,466 --> 00:40:02,866
TO THE ERA OF CERVANTES.

866

00:40:02,966 --> 00:40:05,533
AFTER GEORGE WASHINGTON DIES,
HE HAS "DON QUIXOTE"

867

00:40:05,633 --> 00:40:07,200
ON ONE OF THE TABLES
IN THE STUDY.

868
00:40:07,300 --> 00:40:09,333
IT IS OUT IN PUBLIC,

869
00:40:09,433 --> 00:40:12,233
SO PERHAPS HE WAS READING IT
IN HIS DYING DAYS.

870
00:40:12,333 --> 00:40:14,333
WE DON'T KNOW.

871
00:40:14,433 --> 00:40:16,400
ISAACSON: I THINK DON QUIXOTE'S
ONE OF THE GREAT HEROES

872
00:40:16,500 --> 00:40:19,833
IN LITERATURE,
AND IGNATIUS J. REILLY IS

873
00:40:19,933 --> 00:40:22,933
FOLLOWING IN HIS FOOTSTEPS.

874
00:40:23,033 --> 00:40:25,300
VIEIRA: IGNATIUS J. REILLY
IS THE UNLIKELY

875
00:40:25,400 --> 00:40:27,933
AND UNFORGETTABLE HERO

876
00:40:28,033 --> 00:40:32,066
OF THE PULITZER-PRIZE-WINNING
"A CONFEDERACY OF DUNCES."

877
00:40:36,833 --> 00:40:38,933
SET IN NEW ORLEANS,
THE NOVEL FOLLOWS IGNATIUS,

878
00:40:39,033 --> 00:40:44,000
AN OBESE 30-YEAR-OLD SCHOLAR
WHO LIVES WITH HIS MOTHER.

879
00:40:44,100 --> 00:40:46,700
HE LAUNCHES A CRUSADE
AGAINST MODERNITY,

880
00:40:46,800 --> 00:40:50,233
WHICH HE THINKS IS
THE DOWNFALL OF HUMANKIND.

881
00:40:51,666 --> 00:40:53,166
MAN: "I AM AT THE MOMENT WRITING

882
00:40:53,266 --> 00:40:54,633
"A LENGTHY INDICTMENT

883
00:40:54,733 --> 00:40:56,200
"AGAINST OUR CENTURY.

884
00:40:56,300 --> 00:40:59,700
"WHEN MY BRAIN BEGINS TO REEL
FROM MY LITERARY LABORS,

885
00:40:59,800 --> 00:41:02,066
I MAKE AN OCCASIONAL
CHEESE DIP."

886
00:41:02,166 --> 00:41:06,100
ISAACSON: "CONFEDERACY
OF DUNCES" ECHOES A LOT

887
00:41:06,200 --> 00:41:07,200
OF "DON QUIXOTE."

888
00:41:07,300 --> 00:41:09,366
HE'S READY TO TAKE ON

889
00:41:09,466 --> 00:41:11,866
THE PRETENSIONS
AND THE RIDICULOUSNESS

890
00:41:11,966 --> 00:41:15,033
OF THE WORLD WE FIND
OURSELVES IN.

891
00:41:15,133 --> 00:41:16,833
VIEIRA: THE BOOK'S AUTHOR
JOHN KENNEDY TOOLE TRIED

892
00:41:16,933 --> 00:41:21,233
UNSUCCESSFULLY TO GET
THE MANUSCRIPT PUBLISHED,

893
00:41:21,333 --> 00:41:26,166
AND HE COMMITTED SUICIDE
IN 1969.

894

00:41:26,266 --> 00:41:30,200
AFTER HIS DEATH, TOOLE'S MOTHER
TOOK UP HER SON'S CAUSE.

895

00:41:30,300 --> 00:41:34,866
AT THE TIME, WALTER ISAACSON
WAS A LOCAL NEWSPAPER REPORTER.

896

00:41:34,966 --> 00:41:38,066
I FIRST BECAME AWARE
OF "CONFEDERACY OF DUNCES"

897

00:41:38,166 --> 00:41:40,033
WELL BEFORE IT WAS PUBLISHED.

898

00:41:40,133 --> 00:41:43,833
THELMA TOOLE,
JOHN KENNEDY TOOLE'S MOTHER,

899

00:41:43,933 --> 00:41:45,300
WAS PEDDLING IT AROUND,

900

00:41:45,400 --> 00:41:47,733
AND YOU'D SUDDENLY SEE
HER SWEEP

901

00:41:47,833 --> 00:41:50,933
IN ALL OF HER GRANDEUR
AND ALL OF HER STYLE

902

00:41:51,033 --> 00:41:54,300
AND PUT THIS BIG BOX
ON MY DESK,

903

00:41:54,400 --> 00:41:55,800
AND I REMEMBER GOING
PAGE BY PAGE THROUGH IT

904

00:41:55,900 --> 00:42:01,066
AND THINKING, "THIS IS
THE GREATEST UNPUBLISHED NOVEL

905

00:42:01,166 --> 00:42:02,800
IN NEW ORLEANS,"

906

00:42:02,900 --> 00:42:05,033

AND IT WASN'T JUST
A NEW ORLEANS NOVEL.

907
00:42:05,133 --> 00:42:09,133
IT WAS LIKE THE GREATEST
UNPUBLISHED NOVEL OF ALL.

908
00:42:09,233 --> 00:42:12,233
LIKE MANY GREAT CHARACTERS
IN LITERATURE,

909
00:42:12,333 --> 00:42:15,200
IGNATIUS IS ALIENATED
FROM THE WORLD AROUND HIM.

910
00:42:15,300 --> 00:42:18,033
HE IS NOT SOMEBODY
WHO CAN PARTICIPATE

911
00:42:18,133 --> 00:42:19,833
TOO EASILY IN THE WORLD

912
00:42:19,933 --> 00:42:22,200
BECAUSE, YOU KNOW,
HE'S JUST AWKWARD--

913
00:42:22,300 --> 00:42:24,233
AWKWARD PHYSICALLY,
AWKWARD SOCIALLY,

914
00:42:24,333 --> 00:42:27,333
AWKWARD MENTALLY--WHEN HE TRIES
TO DEAL WITH THINGS.

915
00:42:27,433 --> 00:42:30,566
HE BELIEVES EVERYBODY
HAS LOST TOUCH

916
00:42:30,666 --> 00:42:32,366
WITH THE DEEPER BEAUTY IN LIFE,

917
00:42:32,466 --> 00:42:34,700
AND ONLY HE--
IGNATIUS J. REILLY--

918
00:42:34,800 --> 00:42:36,266
CAN UNDERSTAND IT.

919
00:42:40,533 --> 00:42:44,100
IGNATIUS J. REILLY'S GOAL
IS NOTHING LESS

920
00:42:44,200 --> 00:42:45,866
THAN TRANSFORMING ALL
OF NEW ORLEANS

921
00:42:45,966 --> 00:42:50,766
AND THE WORLD IN GENERAL
BECAUSE EVERYBODY IN THE WORLD

922
00:42:50,866 --> 00:42:51,733
IS KIND OF LESS REFINED.

923
00:42:51,833 --> 00:42:55,933
OF COURSE, HE'S
A REAL BUFFOON IN A WAY,

924
00:42:56,033 --> 00:42:59,500
AND HE'S MILDLY
SELF-AWARE OF THAT,

925
00:42:59,600 --> 00:43:02,733
BUT IT HELPS HIM NAVIGATE
THE WEIRDNESS

926
00:43:02,833 --> 00:43:04,833
OF THE WORLD IN WHICH
HE FINDS HIMSELF.

927
00:43:06,200 --> 00:43:07,800
I'M WALTER ISAACSON,
AND MY BOOK IS

928
00:43:07,900 --> 00:43:11,300
JOHN KENNEDY TOOLE'S
"A CONFEDERACY OF DUNCES."

929
00:43:11,400 --> 00:43:14,266
IF IT'S YOURS,
GO TO THE PBS WEBSITE

930
00:43:14,366 --> 00:43:15,833
AND MAKE YOUR VOTE COUNT.

931
00:43:15,933 --> 00:43:19,166

VIEIRA: WANT TO KNOW MORE
ABOUT THE BOOKS ON YOUR LIST?

932
00:43:19,266 --> 00:43:22,033
HOP OVER TO PBS.ORG
AND EXPLORE.

933
00:43:22,133 --> 00:43:24,433
WHILE YOU'RE THERE,
SIGN UP FOR OUR NEWSLETTER

934
00:43:24,533 --> 00:43:27,866
TO STAY UP TO DATE WITH ALL
THE GREAT AMERICAN READ EVENTS.

935
00:43:31,400 --> 00:43:34,200
YOUNG: I THINK OUR AMERICAN
NOTIONS OF HEROISM HAVE CHANGED.

936
00:43:34,300 --> 00:43:35,366
AFTER WORLD WAR II,
YOU SEE ALMOST

937
00:43:35,466 --> 00:43:38,000
MORE AND MORE ANTIHEROES.

938
00:43:38,100 --> 00:43:40,833
YOU ALSO SEE IT IN SOME
OF OUR PROTAGONISTS

939
00:43:40,933 --> 00:43:44,000
THAT AREN'T EXACTLY HEROIC,
OR IN SOME CASES,

940
00:43:44,100 --> 00:43:47,200
YOU EVEN SEE HEROES THAT
ARE MORE LIKE VILLAINS,

941
00:43:47,300 --> 00:43:49,633
AND THAT REALLY TENSION THAT
I THINK IS WORKING OUT

942
00:43:49,733 --> 00:43:51,133
WHAT DOES IT MEAN TO BE A HERO

943
00:43:51,233 --> 00:43:53,000
IS REALLY AN INTERESTING ONE.

944
00:43:57,033 --> 00:43:59,333
HEY, EVERYBODY. I'M SETH MEYERS.
I KNOW A LOT OF YOU CHOSE

945
00:43:59,433 --> 00:44:01,133
"CATCH-22"
AS YOUR FAVORITE BOOK.

946
00:44:01,233 --> 00:44:02,000
WELL, IT IS MINE, TOO.

947
00:44:08,866 --> 00:44:11,766
VIEIRA: "CATCH-22" FOLLOWS
CAPTAIN JOHN YOSSARIAN,

948
00:44:11,866 --> 00:44:13,766
WHO HAS ONE WISH--

949
00:44:13,866 --> 00:44:15,266
TO COME OUT OF THE WAR ALIVE.

950
00:44:15,366 --> 00:44:17,100

951
00:44:17,200 --> 00:44:21,800
TO DO THAT, HE HAS TO SURVIVE
THE DANGEROUS COMBAT MISSIONS

952
00:44:21,900 --> 00:44:24,466
HE IS CONSTANTLY ORDERED TO FLY.

953
00:44:24,566 --> 00:44:27,733
LOOKING FOR A WAY OUT,
YOSSARIAN FALSELY CLAIMS

954
00:44:27,833 --> 00:44:30,266
THAT HE IS INSANE,
ONLY TO BE TOLD

955
00:44:30,366 --> 00:44:33,100
THAT BY KNOWING HE IS INSANE
HE HAS PROVEN

956
00:44:33,200 --> 00:44:35,100
THAT HE IS OBVIOUSLY SANE.

957

00:44:35,200 --> 00:44:38,900
IN SHORT, HE FINDS HIMSELF
CAUGHT IN A CATCH-22,

958
00:44:39,000 --> 00:44:39,333
AN EXPRESSION CREATED

959
00:44:39,433 --> 00:44:40,400
IN THE NOVEL

960
00:44:40,500 --> 00:44:43,266
BY AUTHOR JOSEPH HELLER.

961
00:44:43,366 --> 00:44:44,933
MEYERS: THIS BOOK HAS A LOT

962
00:44:45,033 --> 00:44:46,600
OF ISSUES WITH THE ABSURDITY

963
00:44:46,700 --> 00:44:48,966
OF THE MILITARY AND ALSO,
I FEEL LIKE,

964
00:44:49,066 --> 00:44:51,566
SHOWS US THE CHARACTER
OF THE PEOPLE WHO ACTUALLY SERVE

965
00:44:51,666 --> 00:44:52,800
BECAUSE THE CRITICISMS
OF THE MILITARY IN THIS BOOK

966
00:44:52,900 --> 00:44:55,300
ARE SO MUCH MORE
OF THE PEOPLE THAT RUN IT

967
00:44:55,400 --> 00:44:58,266
AS OPPOSED TO THE PEOPLE
WHO ARE THE COGS IN THE MACHINE.

968
00:44:58,366 --> 00:45:01,733
VIEIRA: UP UNTIL THE 1960S,
WARTIME NOVELS TENDED

969
00:45:01,833 --> 00:45:03,800
TO BE SOLEMN AND SERIOUS,

970
00:45:03,900 --> 00:45:06,866

BUT HELLER PORTRAYED WAR
AS A DARK COMEDY

971
00:45:06,966 --> 00:45:08,800
FULL OF ABSURDITY.

972
00:45:08,900 --> 00:45:12,133
THE BOOK'S PUBLICATION
IN 1961 WAS RIGHT

973
00:45:12,233 --> 00:45:14,933
AS THE VIETNAM WAR
WAS INTENSIFYING,

974
00:45:15,033 --> 00:45:16,500
SO IT APPEARED AT A TIME
WHEN MANY AMERICANS

975
00:45:16,600 --> 00:45:19,166
WERE QUESTIONING
THE GOVERNMENT'S

976
00:45:19,266 --> 00:45:20,966
MOTIVATION FOR WAR.

977
00:45:21,066 --> 00:45:23,300
MEYERS: WHAT HELLER DOES
A GREAT JOB WITH IS HE SHOWS

978
00:45:23,400 --> 00:45:25,200
THAT THERE'S ALL DIFFERENT
KIND OF PEOPLE WHO SERVE.

979
00:45:25,300 --> 00:45:27,666
THERE ARE PEOPLE
WHO DO IT THAT ARE

980
00:45:27,766 --> 00:45:28,466
AT THEIR CORE INCREDIBLY BRAVE.

981
00:45:28,566 --> 00:45:32,033
THERE ARE PEOPLE
WHO ARE COWARDLY

982
00:45:32,133 --> 00:45:33,833
BUT ARE TRYING VERY HARD
TO BE BRAVE.

983
00:45:33,933 --> 00:45:37,166
THEY'RE PUTTING THEIR LIVES
AT RISK THE SAME WAY

984
00:45:37,266 --> 00:45:38,933
YOSSARIAN IS,

985
00:45:39,033 --> 00:45:40,666
AND THAT REBELLIOUS SPIRIT

986
00:45:40,766 --> 00:45:43,033
AND THE FACT THAT
HE WAS SO FUNNY

987
00:45:43,133 --> 00:45:46,366
IS WHAT MADE HIM
SO SPECIAL TO ME.

988
00:45:46,466 --> 00:45:49,100
SANDERS:
"THEY'RE TRYING TO KILL ME,

989
00:45:49,200 --> 00:45:50,166
"YOSSARIAN TOLD HIM CALMLY.

990
00:45:50,266 --> 00:45:54,266
"NO ONE'S TRYING TO KILL YOU,
CLEVINGER CRIED.

991
00:45:54,366 --> 00:45:56,800
"THEN WHY ARE THEY SHOOTING
AT ME? YOSSARIAN ASKED.

992
00:45:56,900 --> 00:46:01,366
"THEY'RE SHOOTING AT EVERYONE,
CLEVINGER ANSWERED.

993
00:46:01,466 --> 00:46:03,600
"THEY'RE TRYING
TO KILL EVERYONE."

994
00:46:03,700 --> 00:46:08,066
"AND WHAT DIFFERENCE
DOES THAT MAKE?"

995
00:46:08,166 --> 00:46:11,566
MEYERS: "CATCH-22" WAS BOTH

INCREDIBLY FUNNY

996

00:46:11,666 --> 00:46:13,766

AND INCREDIBLY MOVING,
AND IT'S JUST

997

00:46:13,866 --> 00:46:15,933

ALWAYS BEEN A BOOK
I LIKE GOING BACK TO.

998

00:46:16,033 --> 00:46:19,466

PEEPLER: THE BEAUTY
OF A NOVEL LIKE "CATCH-22"

999

00:46:19,566 --> 00:46:22,133

IS THAT IT DOES VALIDATE
THAT DEEP SENSE

1000

00:46:22,233 --> 00:46:26,000

"OF THERE'S SOMETHING WRONG HERE
THAT WE'RE NOT TALKING ABOUT."

1001

00:46:26,100 --> 00:46:27,966

IT'S ALMOST LIKE A FRIEND
THAT PUTS ITS ARM

1002

00:46:28,066 --> 00:46:30,866

AROUND YOUR SHOULDER AND SAYS,
"IT'S NOT JUST YOU.

1003

00:46:30,966 --> 00:46:35,066

LIKE, I SEE THIS, TOO,
AND WE'RE IN THIS TOGETHER,"

1004

00:46:35,166 --> 00:46:37,166

AND THAT'S WHAT'S UNIQUE
ABOUT A BOOK LIKE THAT,

1005

00:46:37,266 --> 00:46:39,700

AND I THINK THAT'S WHY IT
LASTS AND CONTINUES

1006

00:46:39,800 --> 00:46:42,266

AS A FAVORITE FOR PEOPLE.

1007

00:46:42,366 --> 00:46:44,033

MEYER: HEY, GUYS.
PLEASE, PLEASE BE A PART

1008
00:46:44,133 --> 00:46:47,700
OF THE GREAT AMERICAN READ
AND GET OUT THERE AND VOTE.

1009
00:46:47,800 --> 00:46:50,200
VIEIRA: OUR FINAL EXAMPLE
OF AN UNLIKELY HERO

1010
00:46:50,300 --> 00:46:52,966
IS ALSO THE MOST RECENTLY
PUBLISHED OF THE GROUP,

1011
00:46:53,066 --> 00:46:55,800
2003'S "THE CURIOUS INCIDENT

1012
00:46:55,900 --> 00:46:56,333
OF THE DOG IN THE NIGHT-TIME"

1013
00:46:56,433 --> 00:46:58,600
BY MARK HADDON.

1014
00:47:00,666 --> 00:47:02,833
THE STORY IS TOLD TO US
BY CHRISTOPHER,

1015
00:47:02,933 --> 00:47:06,600
A 15-YEAR-OLD ENGLISH BOY
WITH AN EXTRAORDINARY BRAIN

1016
00:47:06,700 --> 00:47:09,166
BUT WHO FINDS EVERYDAY LIFE
A CHALLENGE.

1017
00:47:09,266 --> 00:47:12,166
WHEN A NEIGHBOR'S DOG IS KILLED,

1018
00:47:12,266 --> 00:47:13,200
CHRISTOPHER HARNESSSES
HIS DIFFERENCES

1019
00:47:13,300 --> 00:47:16,700
TO TRY TO SOLVE THE CRIME.

1020
00:47:16,800 --> 00:47:17,866
YOUNG: WHAT'S POWERFUL

1021
00:47:17,966 --> 00:47:19,333
ABOUT THE "CURIOUS INCIDENT" IS

1022
00:47:19,433 --> 00:47:20,966
WE HAVE THIS FIRST PERSON

1023
00:47:21,066 --> 00:47:23,433
WHO'S SPEAKING IN WAYS THAT WE
DON'T ALWAYS GET TO HEAR.

1024
00:47:23,533 --> 00:47:26,900
THAT INTIMACY OF THAT VOICE
IS REALLY POWERFUL.

1025
00:47:27,000 --> 00:47:29,833
IT'S A FEAT TO CREATE.

1026
00:47:29,933 --> 00:47:32,800
IT STRIKES ME IN SOME WAYS
THAT IT'S GIVING VOICE

1027
00:47:32,900 --> 00:47:37,300
AND PROVIDING THIS EYE
THAT ISN'T ALWAYS SEEN.

1028
00:47:37,400 --> 00:47:40,500
WOODMAN: "MR. JEAVONS SAID
THAT I LIKED MATHS

1029
00:47:40,600 --> 00:47:41,900
"BECAUSE IT WAS SAFE.

1030
00:47:42,000 --> 00:47:43,966
"HE SAID I LIKED MATHS

1031
00:47:44,066 --> 00:47:45,633
"BECAUSE IT MEANT
SOLVING PROBLEMS,

1032
00:47:45,733 --> 00:47:48,766
"AND THESE PROBLEMS
WERE DIFFICULT AND INTERESTING,

1033
00:47:48,866 --> 00:47:50,700
"BUT THERE WAS ALWAYS
A STRAIGHTFORWARD ANSWER

1034
00:47:50,800 --> 00:47:51,866
"AT THE END.

1035
00:47:51,966 --> 00:47:54,533
"AND WHAT HE MEANT WAS THAT
MATHS WASN'T LIKE LIFE

1036
00:47:54,633 --> 00:47:58,366
"BECAUSE IN LIFE THERE ARE
NO STRAIGHTFORWARD ANSWERS

1037
00:47:58,466 --> 00:47:59,533
"AT THE END.

1038
00:47:59,633 --> 00:48:03,433
I KNOW HE MEANT THIS
BECAUSE THIS IS WHAT HE SAID."

1039
00:48:03,533 --> 00:48:05,100
MY NAME IS MICKEY ROWE,

1040
00:48:05,200 --> 00:48:07,600
AND I PLAYED THE LEAD ROLE
IN THE THEATRICAL PRODUCTION

1041
00:48:07,700 --> 00:48:12,133
OF "THE CURIOUS INCIDENT
OF THE DOG IN THE NIGHT-TIME."

1042
00:48:12,233 --> 00:48:16,033
CHRISTOPHER EXHIBITS A LOT
OF THE SAME AUTISTIC SYMPTOMS

1043
00:48:16,133 --> 00:48:17,633
THAT I EXHIBIT.

1044
00:48:17,733 --> 00:48:21,733
CHRISTOPHER IS THE ULTIMATE
UNEXPECTED HERO.

1045
00:48:21,833 --> 00:48:25,333
HE SUCCEEDS NOT JUST
IN SPITE OF HIS DISABILITY

1046
00:48:25,433 --> 00:48:28,833
BUT ALSO IN PART
BECAUSE OF IT.

1047
00:48:28,933 --> 00:48:30,566
I FOUND OUT ABOUT THE PRODUCTION

1048
00:48:30,666 --> 00:48:34,033
BECAUSE I GOT AN E-MAIL
FROM THE ARTISTIC DIRECTOR.

1049
00:48:34,133 --> 00:48:38,566
THEY REALLY WANTED TO AUDITION
PEOPLE WHO WERE ON THE SPECTRUM.

1050
00:48:38,666 --> 00:48:40,866
I DO NOT TELL LIES.

1051
00:48:40,966 --> 00:48:42,733
MOTHER USED TO SAY
THIS IS BECAUSE

1052
00:48:42,833 --> 00:48:44,900
I WAS A GOOD PERSON,

1053
00:48:45,000 --> 00:48:47,566
BUT IT'S NOT BECAUSE
I'M A GOOD PERSON.

1054
00:48:47,666 --> 00:48:50,066
IT'S BECAUSE I CAN'T TELL LIES.

1055
00:48:50,166 --> 00:48:51,733
ROWE, VOICE-OVER: IT WAS
THE FIRST BOOK

1056
00:48:51,833 --> 00:48:52,900
THAT I'D EVER LISTENED TO
AND IMMEDIATELY THOUGHT,

1057
00:48:53,000 --> 00:48:54,166
"THIS IS ME.

1058
00:48:54,266 --> 00:48:56,866
I CAN RELATE
TO SO MUCH OF THIS,"

1059
00:48:56,966 --> 00:48:59,633
AND IT WAS THE FIRST BOOK
THAT MADE ME REALLY REALIZE

1060
00:48:59,733 --> 00:49:01,933
THERE REALLY ARE
OTHER PEOPLE LIKE ME

1061
00:49:02,033 --> 00:49:03,766
OUT THERE IN THE WORLD

1062
00:49:03,866 --> 00:49:09,100
AND THAT NOT ONLY AM I
NOT WEIRD OR STUPID OR BAD,

1063
00:49:09,200 --> 00:49:11,900
BUT JUST LIKE CHRISTOPHER,
I'M POWERFUL,

1064
00:49:12,000 --> 00:49:13,500
AND I CAN DO
WHATEVER I WANT TO DO

1065
00:49:13,600 --> 00:49:17,433
AND ACCOMPLISH THE GOALS
THAT I WANT TO ACCOMPLISH.

1066
00:49:17,533 --> 00:49:20,700
CHRISTOPHER SHOWS US
HOW LARGE THE PAYOFF CAN BE

1067
00:49:20,800 --> 00:49:23,033
WHEN YOU DO TAKE THOSE RISKS.

1068
00:49:23,133 --> 00:49:25,033
HAD I NOT READ "THE CURIOUS

1069
00:49:25,133 --> 00:49:26,366
"INCIDENT OF THE DOG

1070
00:49:26,466 --> 00:49:27,833
IN THE NIGHT-TIME," MY LIFE

1071
00:49:27,933 --> 00:49:30,566
WOULD BE COMPLETELY
DIFFERENT NOW.

1072
00:49:30,666 --> 00:49:33,333
PEEPLER: I THINK UNLIKELY HEROES
ARE SO COMPELLING

1073
00:49:33,433 --> 00:49:36,400
BECAUSE THEY'RE
SO RECOGNIZABLE TO US.

1074
00:49:36,500 --> 00:49:38,733
WHEN YOU HAVE A HERO LIKE

1075
00:49:38,833 --> 00:49:42,166
IN "THE CURIOUS INCIDENT
OF THE DOG IN THE NIGHT-TIME"

1076
00:49:42,266 --> 00:49:44,733
TAKING SOMETHING THAT A LOT
OF PEOPLE SAY

1077
00:49:44,833 --> 00:49:46,600
THIS IS SOMETHING
THAT'S WRONG WITH YOU,

1078
00:49:46,700 --> 00:49:48,100
BUT IN THE BOOK TURNS OUT
TO BE SOMETHING

1079
00:49:48,200 --> 00:49:51,033
THAT'S VERY RIGHT WITH YOU,

1080
00:49:51,133 --> 00:49:53,600
AND ACTUALLY, YOU'RE
THE ONLY ONE THAT CAN SOLVE IT

1081
00:49:53,700 --> 00:49:56,000
BECAUSE OF THIS THING THAT
EVERYBODY HAS SORT OF TOLD YOU

1082
00:49:56,100 --> 00:49:59,833
HAS BEEN A DISABILITY

1083
00:49:59,933 --> 00:50:01,666
BECOMES YOUR SUPERPOWER.

1084
00:50:01,766 --> 00:50:03,766
PLEASE VOTE
FOR "THE CURIOUS INCIDENT

1085
00:50:03,866 --> 00:50:05,533
OF THE DOG IN THE NIGHT-TIME."

1086
00:50:05,633 --> 00:50:07,333
IT IS MY FAVORITE BOOK

1087
00:50:07,433 --> 00:50:08,833
BECAUSE IT REMINDS ME

1088
00:50:08,933 --> 00:50:12,466
THAT OUR DIFFERENCES
REALLY ARE OUR STRENGTHS.

1089
00:50:12,566 --> 00:50:15,700
VIEIRA: FROM THE UNLIKELY HERO
TO THE TRAGIC,

1090
00:50:15,800 --> 00:50:16,500
TO THE ORDINARY PERSON WHO

1091
00:50:16,600 --> 00:50:19,433
ACCOMPLISHES THE EXTRAORDINARY,

1092
00:50:19,533 --> 00:50:21,666
HEROES ARE ESSENTIAL
TO OUR LIVES.

1093
00:50:21,766 --> 00:50:25,366
MARSALIS: THE HERO LIFTS US.
IT REDEEMS WHAT WE TRY TO DO.

1094
00:50:25,466 --> 00:50:28,900
THE HERO PROVIDES US
AN ARCHETYPE

1095
00:50:29,000 --> 00:50:30,566
THAT GIVES US A DIRECTION.

1096
00:50:30,666 --> 00:50:32,533
"LET'S GO THIS WAY,

1097
00:50:32,633 --> 00:50:34,033
AND WE'LL BE OK."

1098
00:50:34,133 --> 00:50:36,500
PEEPLER: HEROES FOR AMERICANS
ARE VERY DEEPLY GRAFTED

1099

00:50:36,600 --> 00:50:39,500
INTO OUR OWN SENSE
OF NATIONAL IDENTITY,

1100
00:50:39,600 --> 00:50:43,033
AND WE THINK
OF OURSELVES AS HEROIC.

1101
00:50:43,133 --> 00:50:45,800
IN ESSENCE, THESE CHARACTERS
HELP US TO CONNECT

1102
00:50:45,900 --> 00:50:48,133
ONE OF MY VERY FAVORITE SAYINGS
FROM ELEANOR ROOSEVELT.

1103
00:50:48,233 --> 00:50:51,300
SHE SAID, "YOU HAVE
TO DO THE THING

1104
00:50:51,400 --> 00:50:53,000
THAT YOU THINK YOU CANNOT DO."

1105
00:50:53,100 --> 00:50:56,533
THURSTON: THE VARIETY
OF HEROES, TO ME,

1106
00:50:56,633 --> 00:50:59,233
KIND OF DOUBLES DOWN
ON THIS AMERICAN NOTION

1107
00:50:59,333 --> 00:51:01,233
THAT, LIKE, WE HAVE IT WITHIN US

1108
00:51:01,333 --> 00:51:05,933
TO BE THIS TRANSCENDENT,
HEROIC FIGURE,

1109
00:51:06,033 --> 00:51:10,033
WHETHER WE ARE MORE
INTROVERTED AND QUIET,

1110
00:51:10,133 --> 00:51:12,700
WHETHER WE'RE PHYSICALLY
STRONG OR NOT,

1111
00:51:12,800 --> 00:51:16,466
THAT THERE'S SOMETHING

IN THE CHARACTER

1112

00:51:16,566 --> 00:51:18,533
OF ALL THE AMERICAN CHARACTERS.

1113

00:51:18,633 --> 00:51:21,333
THERE'S, LIKE, A HERO GENE
IN ALL OF US.

1114

00:51:21,433 --> 00:51:23,000

1115

00:51:23,100 --> 00:51:26,300
OUR HERO'S JOURNEY MAY BE
DRAWING TO A CLOSE FOR TONIGHT,

1116

00:51:26,400 --> 00:51:28,633
BUT THE BOOKS YOU'VE CHOSEN
WILL ALWAYS BE HERE

1117

00:51:28,733 --> 00:51:30,566
TO HELP US CONQUER OUR FEARS,

1118

00:51:30,666 --> 00:51:33,166
TO GIVE US COMFORT AND HOPE,

1119

00:51:33,266 --> 00:51:35,733
AND TO INSPIRE US
TO GREATER HEIGHTS.

1120

00:51:35,833 --> 00:51:36,566
WE HOPE YOU'LL BE INSPIRED

1121

00:51:36,666 --> 00:51:37,600
TO READ AND LEARN MORE

1122

00:51:37,700 --> 00:51:39,700
ABOUT ALL 100 BOOKS

1123

00:51:39,800 --> 00:51:41,300
ON AMERICA'S LIST

1124

00:51:41,400 --> 00:51:42,600
AND MAKE YOUR VOICE HEARD

1125

00:51:42,700 --> 00:51:44,733

BY VOTING ON FACEBOOK, TWITTER,

1126

00:51:44,833 --> 00:51:47,166

VIA TEXT MESSAGE,
TOLL-FREE CALL,

1127

00:51:47,266 --> 00:51:51,266

AND AT
PBS.ORG/GREATAMERICANREAD,

1128

00:51:51,366 --> 00:51:53,433

AND BE SURE TO JOIN US
FOR THE GRAND FINALE

1129

00:51:53,533 --> 00:51:57,933

WHEN WE REVEAL YOUR CHOICE
FOR AMERICA'S BEST-LOVED NOVEL.

1130

00:52:03,133 --> 00:52:03,133

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1131

00:52:03,133 --> 00:52:06,266

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1132

00:52:06,366 --> 00:52:16,233

â□â□â

1133

00:52:06,366 --> 00:52:16,266

â□â□â

1134

00:52:16,266 --> 00:52:16,266

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1135

00:52:16,266 --> 00:52:19,766

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